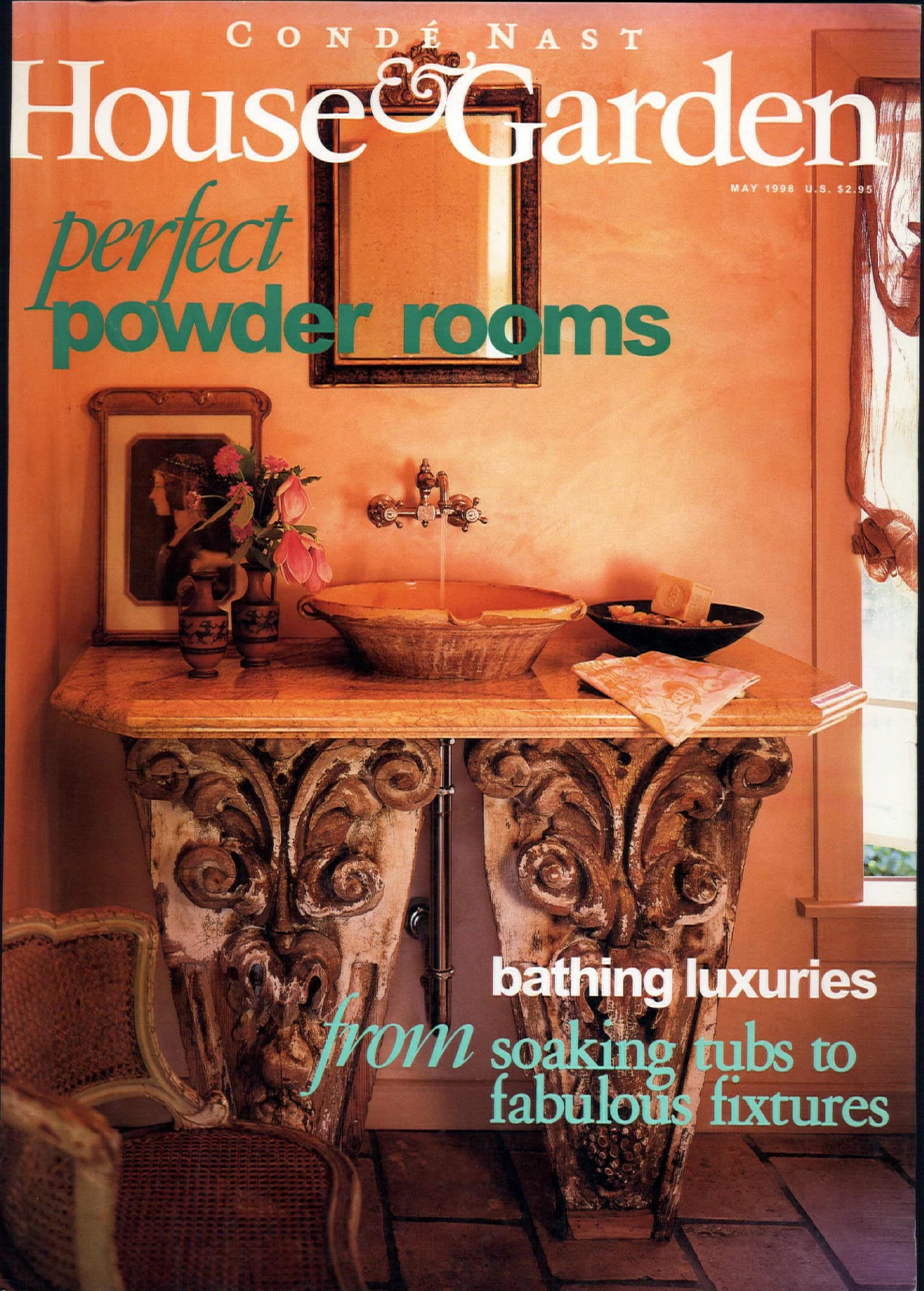
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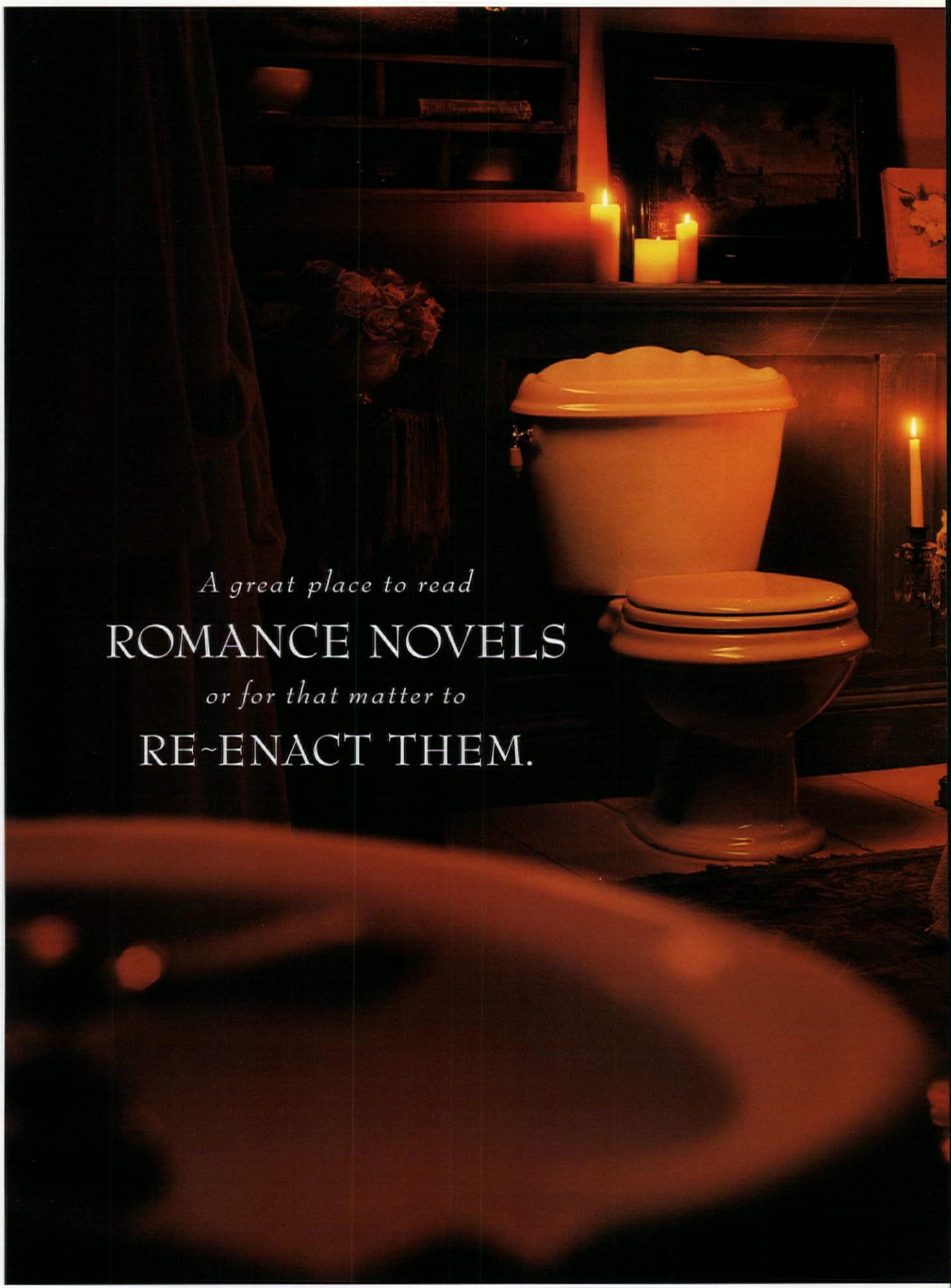
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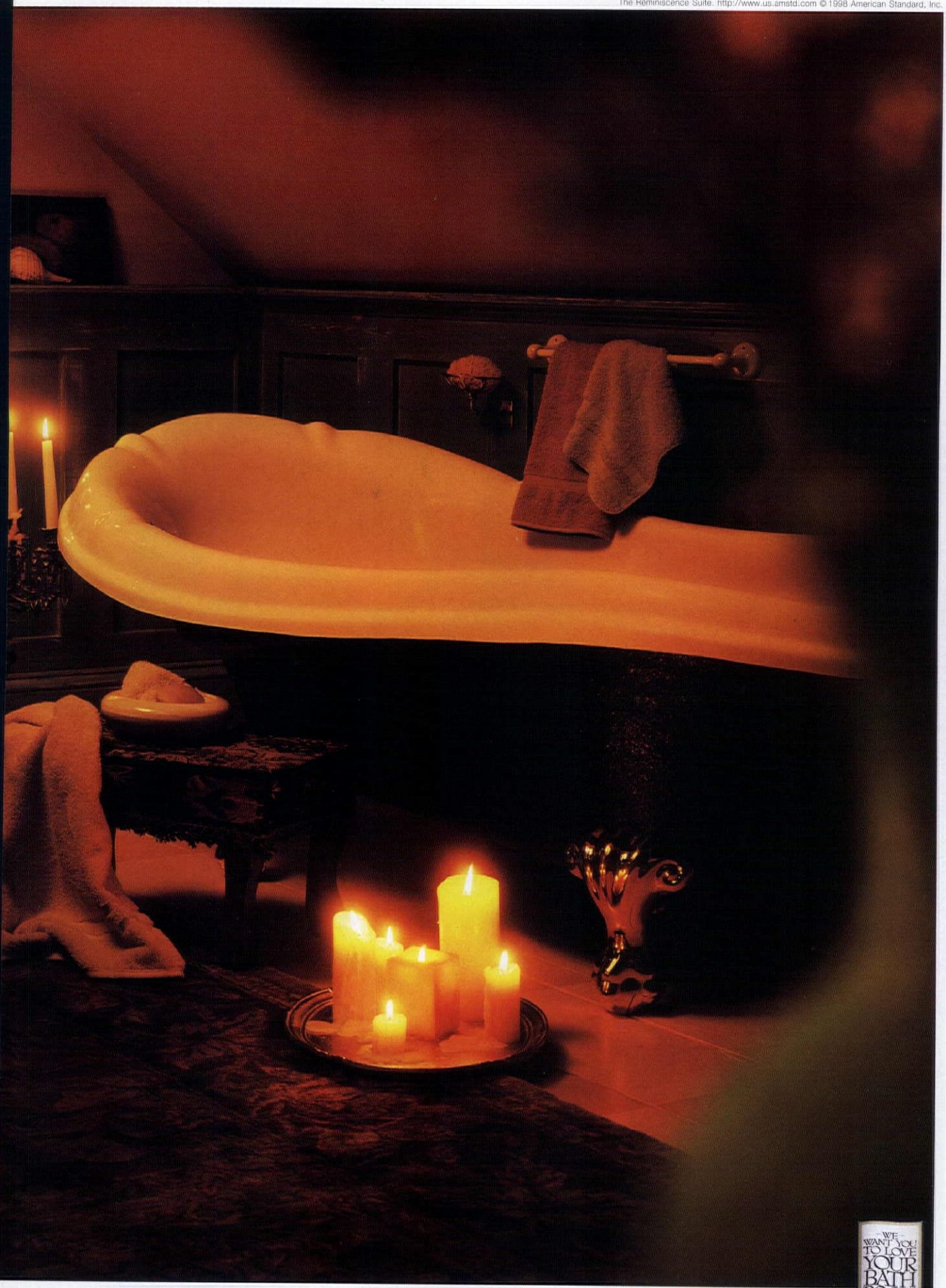
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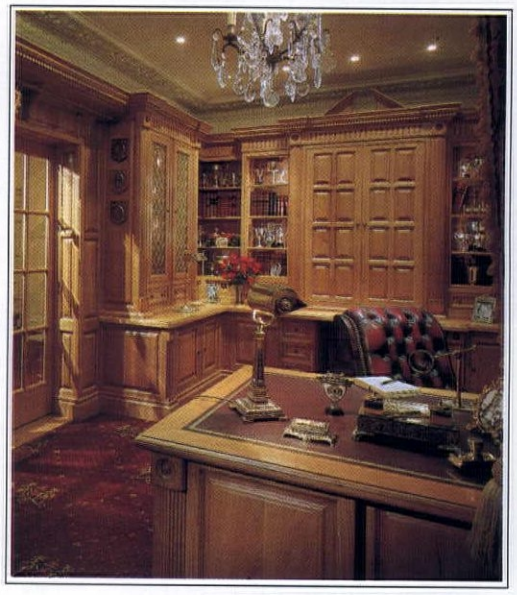
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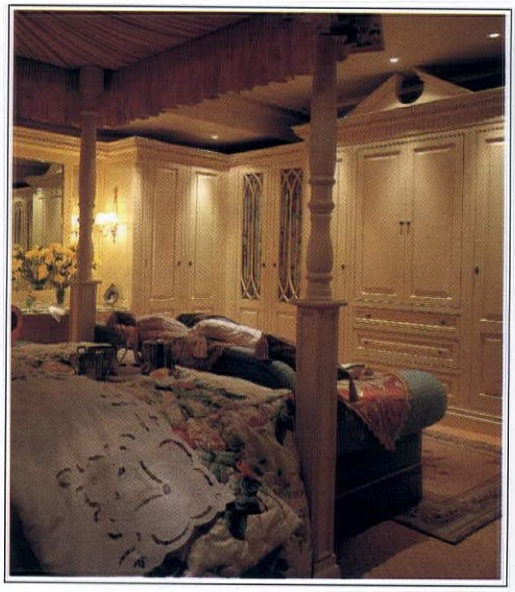
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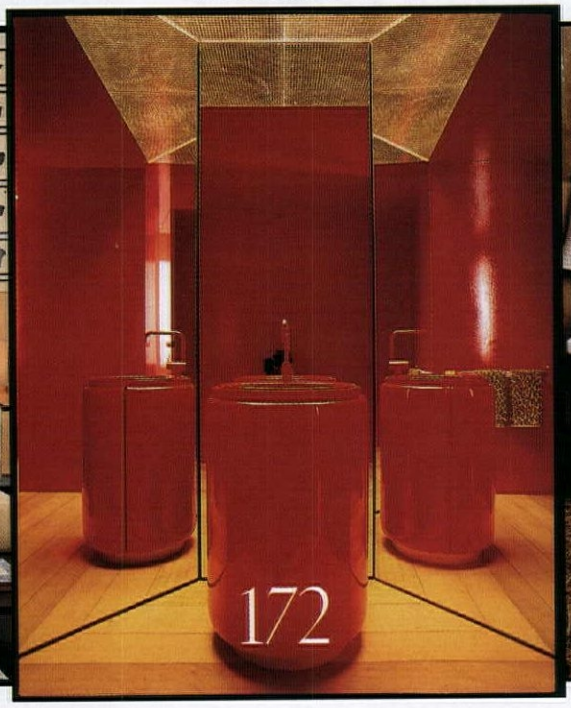


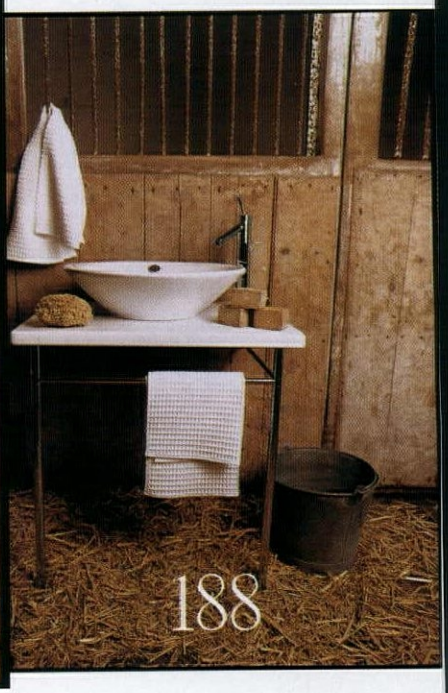
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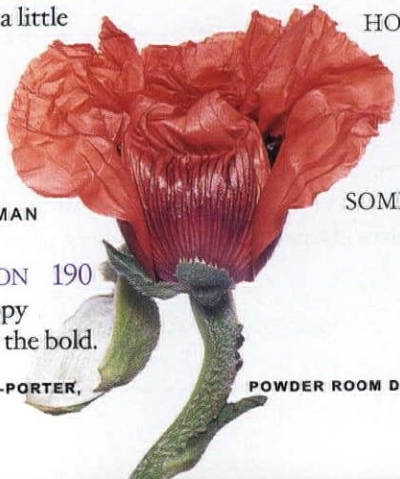
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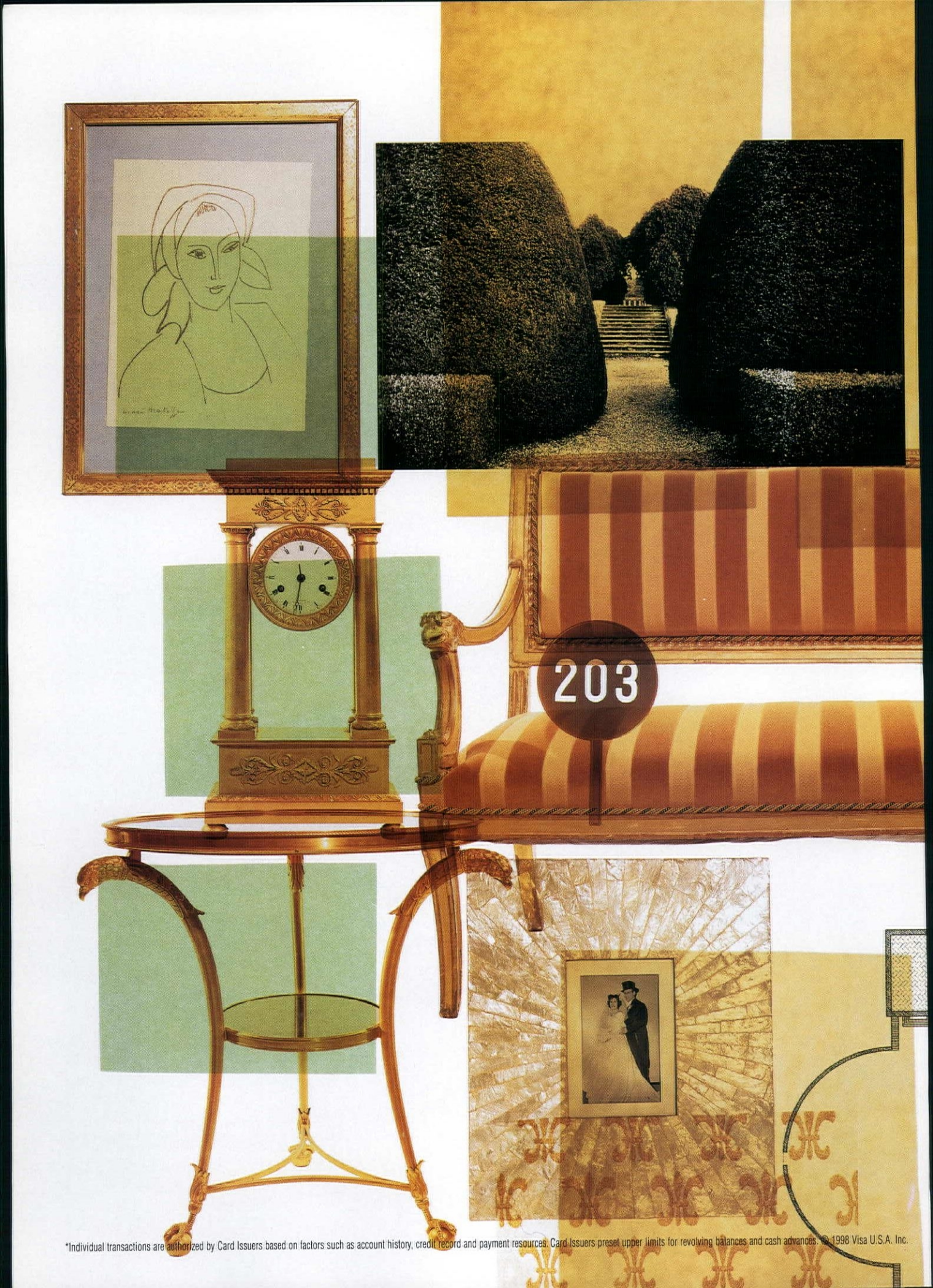
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ON THE COVER: GHOST STORY, PHOTOGRAPHED BY TIM STREET-PORTER, POWDER ROOM DESIGNED BY THOMAS BEETON


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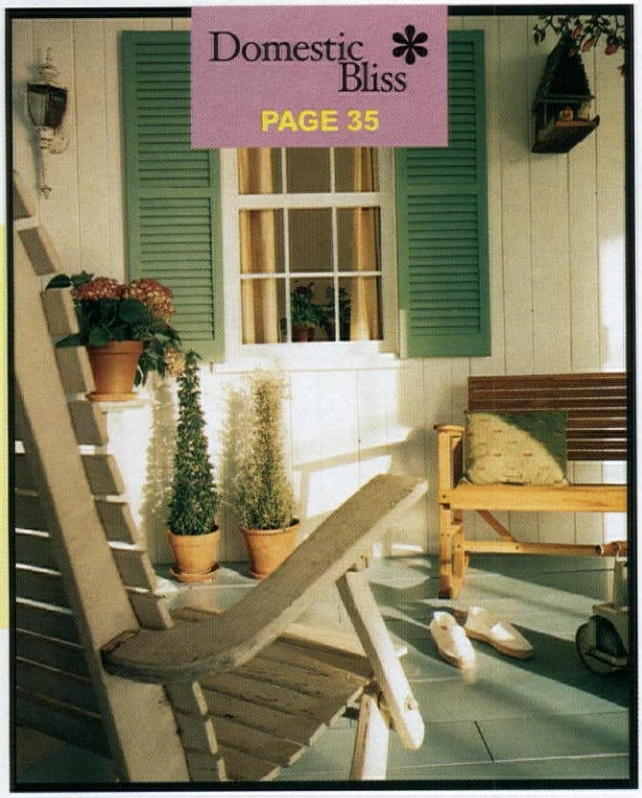
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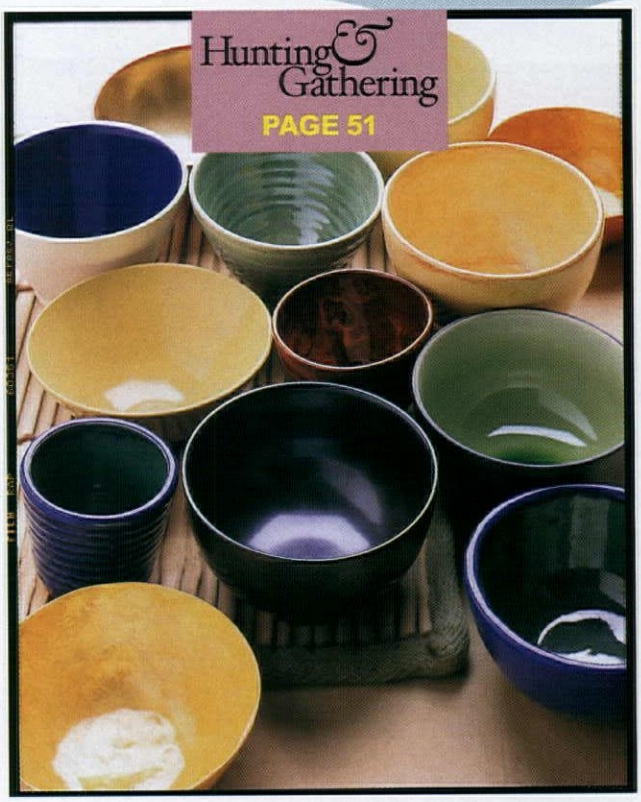
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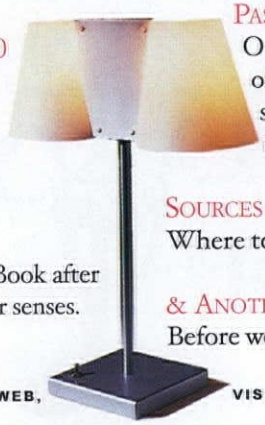
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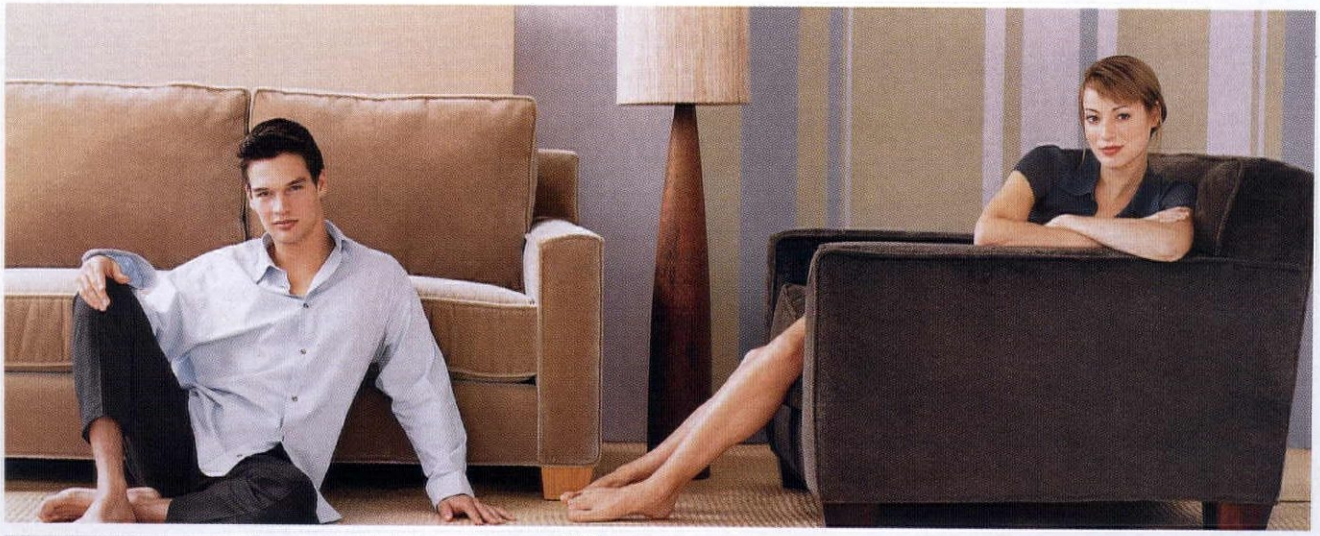
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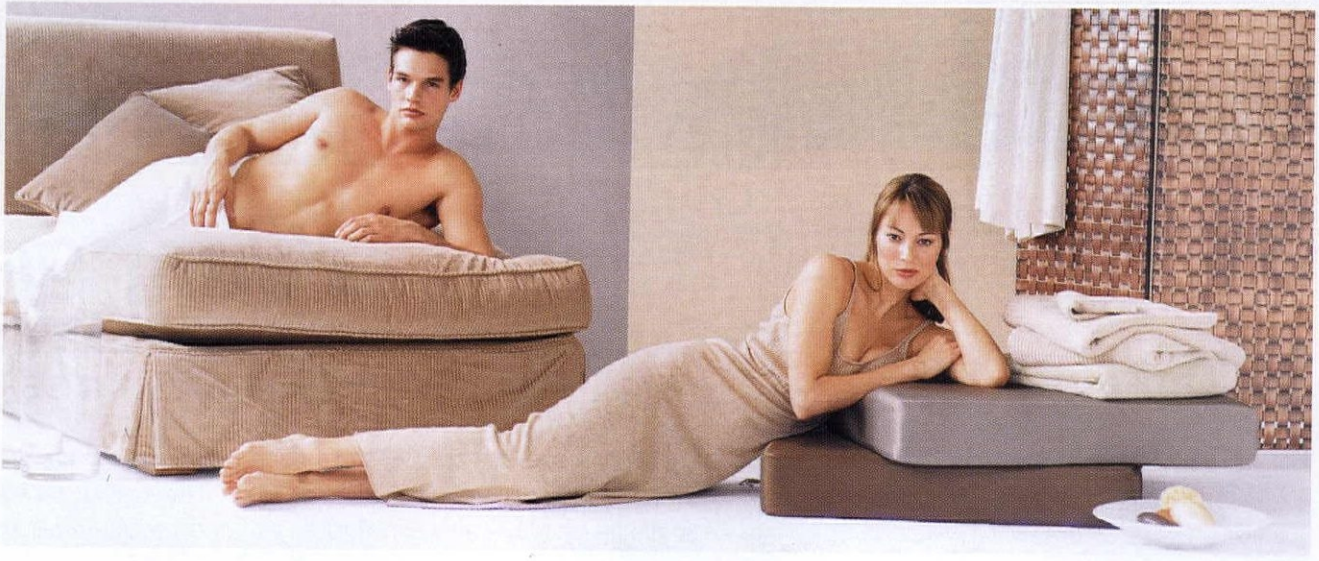
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Home Alone

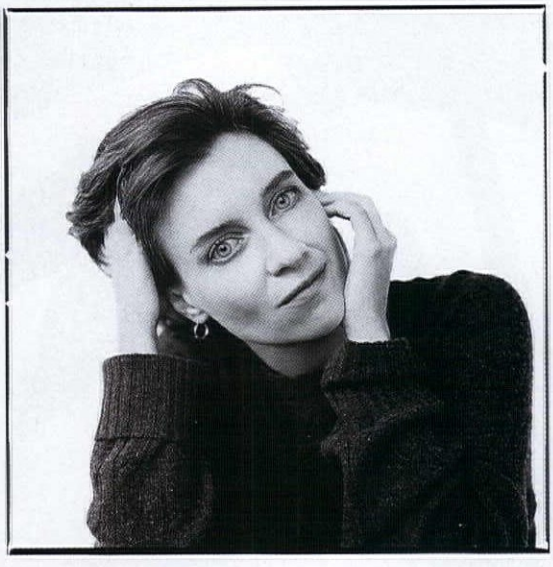
WHAT SHE WANTED—WHAT SHE HAD PLANNED ON—was to fall in love, get married, and make a home with someone. It wasn't happening, though. (Maybe she didn't really want it to, either; certainly it could have, there had been possibilities, but they were never quite right. . . .) She was a person of accomplishment, and fortitude, and sophistication. As she muscled her way into her forties, she began to feel hanging in the air the distinct staleness that comes with living too long like a college student: street-find furniture, plank-and-block bookcases. But she was having a tough time giving herself permission to go ahead, buy a place, decorate, live well. She who never took no for an answer at work seemed paralyzed when it came to telling herself yes. As if going ahead meant shutting the door on the hope of finding true love. So when the day finally came to close on her first home, my friend came to visit me in tears.

"I never thought I would be doing this alone."

Well, most of us didn't, not really. At best we're of two minds about the alone thing. We're from a generation, feminist and post, that grew up saying we needed men like fish needed bicycles (a phrase that seems so quaint now, and naïve, but charming in its zany defiance). I for one was such an ardent little feminist that in (an admittedly subtle) rebellion, I decided I would be damned if I waited to become a bride to choose my china pattern and so bought my first porcelain teacups (Royal Worcester) to take with me to college. (God forbid that I should simply forgo the china.) And while I was at it, I started a pattern for my best friend, Zoe. (Twenty-odd years later, we're both still adding to those patterns; for someone who does a lot of cooking for one, I weirdly have enough china to serve platoons of dinner guests—but that's another story.) Now we're a generation that has watched abandonment tear a jagged edge through our lives—whether through death, divorce, or utter confusion about all our choices. What we assemble, however painstakingly, we also disassemble. However devastatingly.

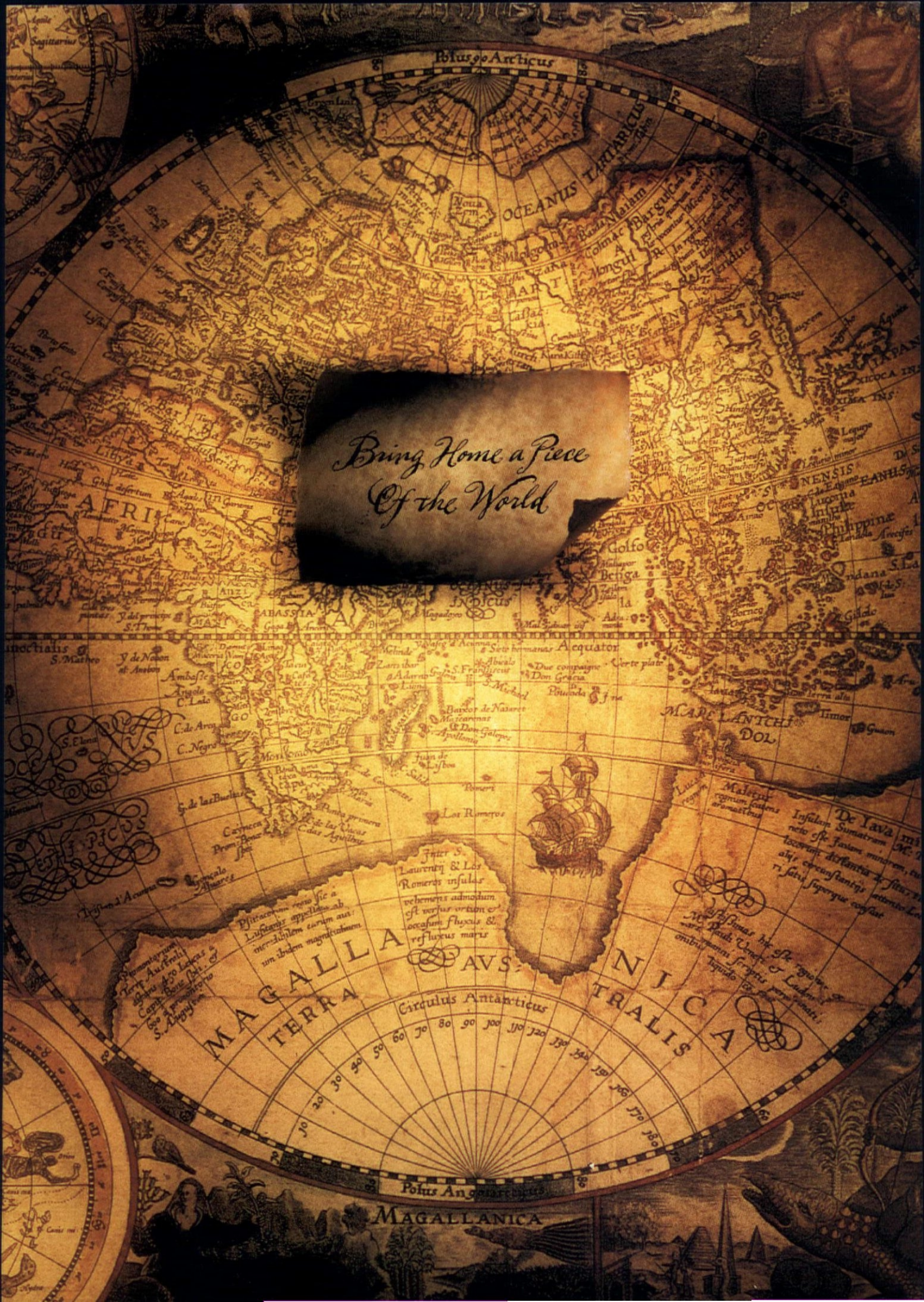
It's hard for many to go it alone—and of course this is just as true for men as it is for women. Forget all the spiritual crises; let's just focus on the little picture. Fussing around with fabrics, alone. Picking the paint color, alone. Rearranging the furniture, alone. It's like doing therapy, alone: there's no one to say, "*You're talking a lot about blue, but you seem more excited about green; are you sure you're not avoiding . . . ?*" No one to suffer with over the reality checks—you know, the ones that buy the Oushak and the Directoire chair. And pay the mortgage. No one to applaud and appreciate the daily effort. Of course, you can find yourself doing all these things alone even when you aren't alone, which is even worse.

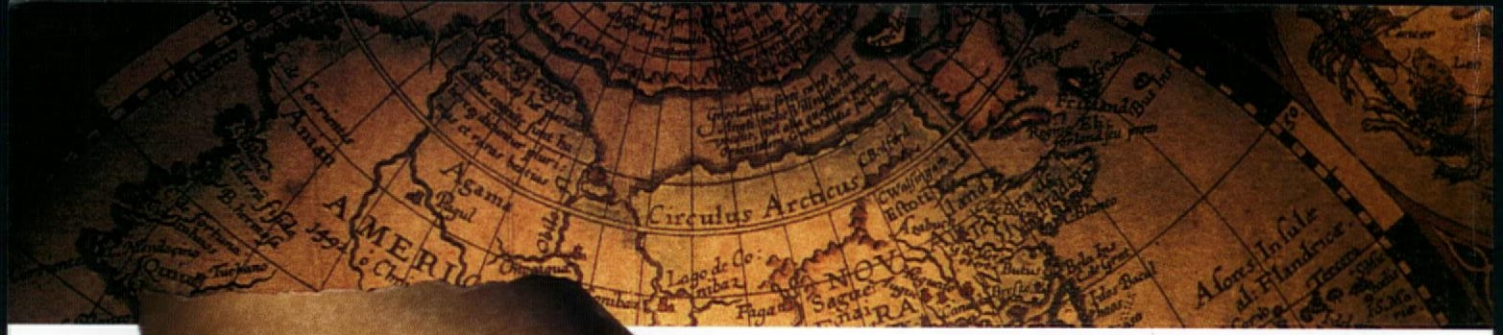
My tearful friend finally gave herself permission to live in a style to which she immediately became accustomed. She hired a talented decorator; with true executive aplomb, she speedily groomed her first home. I've been watching another friend take an entirely different tack; she's been settling into her house for the last decade, carefully, methodically reupholstering, rearranging, repainting. She could easily afford to hire someone to help, but has chosen instead to strip and sand years of old paint from handsome wooden doors by herself. Her work is deliberate, conscientious. I think of her as fitting into her place the way water carves and smooths its way into stone. Maybe if we're not flapping about with mates and chicks and all the little wormy things of life, we aren't nesting. But we are giving ourselves shelter. Our work may be harder, but it is not less loving for being done alone.



PHOTOGRAPH BY BRIGITTE LACOMBE; HAIR BY PATRICK GARELLE; SOURCES, SEE BACK OF BOOK.

Dominique Browning, EDITOR


Bring Home a Piece
Of the World



The Magellan Collection from La Barge

Ferdinand Magellan. World Traveler. Explorer. Discoverer. Inspiration to a bunch of furniture designers. Allow us to explain: We'd like to introduce you to the new Magellan Collection from La Barge. It's the result of our circumnavigation of the globe – in search of new designs, techniques and materials. But more importantly, it's the result of you telling us you enjoy the existing La Barge pieces, but you'd like to see more. Here are some of the treasures we found, and some of the stories that accompanied them.

Unless you're an avid reader and spend a lot of time in Prussia, you probably haven't seen this design before. The hand forged iron frame inset with English oak emulates the floor of the 16th Century Weimar Library. Hand-polished and burnished iron scrolls accent the base of secondary woods. And the entire finish is heavily distressed – giving it a centuries-old richness.



96" x 48" x 29"H

Our next stop was France, where you simply can't spend any amount of time without soaking up a bit of the history. Step back in time with us for a moment: It's 18th century France.



66" x 34" x 36"H

Beheadings. Torture. Robespierre's Reign of Terror. What a great place to seek inspiration for a butcher table! This 18th century chef's table is solid oak with a white carrara marble top. It features two utensil drawers, brass towel racks and a specially cut center shelf for taller bottles and kitchen equipment. And per your request, we even added an overhang to accommodate a couple of barstools.

After a long day we decided to bed down in a quaint chateau just outside of Marseilles. Just when we thought our work was done for the day our designers stumbled on this little treasure. It's a 19th century poster bed made from forged iron and finished in a stunning antique nickel. The footrail design is similar to that of a sleigh bed. And the arched headboard

is crested with a meticulously detailed brass ribbon. As with any dedicated group of professionals, we slipped into our jammies and tested it vigorously for eight hours. It passed with flying colors. We awoke rejuvenated and poised for the next leg of our journey.



66" x 90" x 95"H

We arrived in Venice by late afternoon and scurried like mice through the maze of canals. At dusk we made the acquaintance of one of the local woodworkers. He led us to his studio, served us a frothy cappucino and introduced us to the most powerful armoire we had ever seen. It was solid oak in a wheat finish. It had bold cast pewter hardware. It had details that looked like they had been carved by a sculptor.





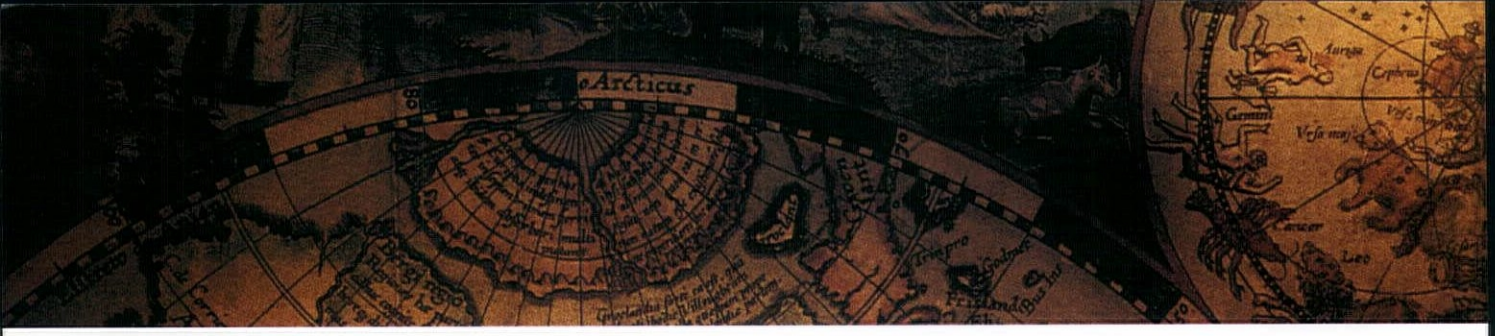
53" x 25" x 91"H

Soon we found that Italian wood-carvers worked in a variety of mediums. In a neighboring studio we found an equally stunning piece finished in a rich cherry. It was an early 19th century serving cart featuring two utensil drawers, glass shelves, and a solid black marble top. An overscaled piece that could hold its fair share of hors d'oeuvres, and then some.

From Italy we headed South to Athens – where we quickly noticed a common element in the friezes. The ram's horn. A symbol of abundance to the classical Greeks. The inspiration for the cornucopia. The perfect thing to accent a table on which you'll be carving up a 20 pound turkey. The



62" x 25" x 40"H





84" x 45" x 30"H

classic ram's head is incorporated into each leg of this dining table. Along with the solid hand-cast burnished brass frame, the glass top is ideal for showing off everything from a fine Persian rug to a fine new pair of wingtips.

Juarez, Mexico – our final stop. Here a local artisan had been baking iron in the sun to give it the look of aged leather strapping. And one look at this guy's face (which, by the way, looked like a leather handbag) and you knew he had spent a few hours in the sun himself perfecting this technique. The process involved heavily weathering each piece in the desert, then cleaning and sealing the finish. The result was a bold equestrian look – ideal for a one-of-a-kind sleigh bed.

Our journey was over. We returned home, fed the goldfish, and immediately went to work on the Magellan Collection – the first line of furniture inspired by designs from around the world. For more information on these and other LaBarge pieces, call 1-800-692-2112 or visit one of the dealers listed below.



62" x 94" x 53"H

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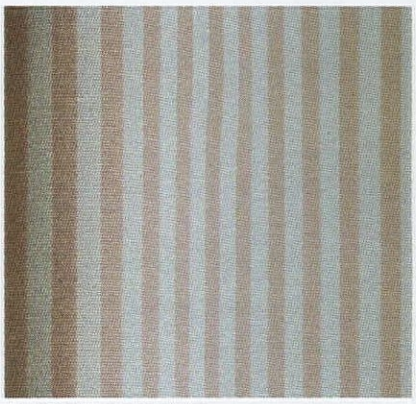
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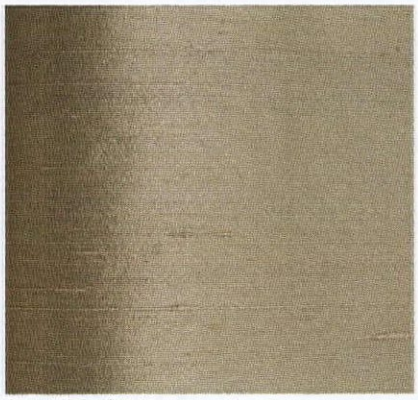
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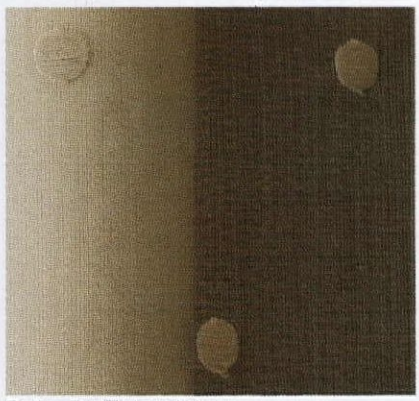


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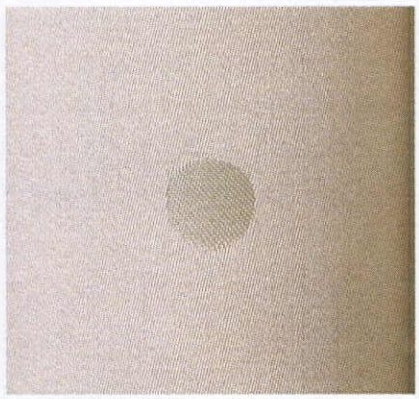


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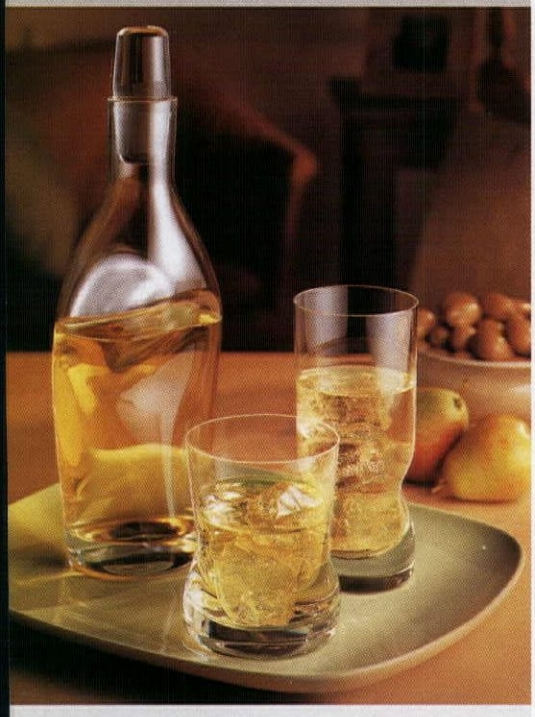
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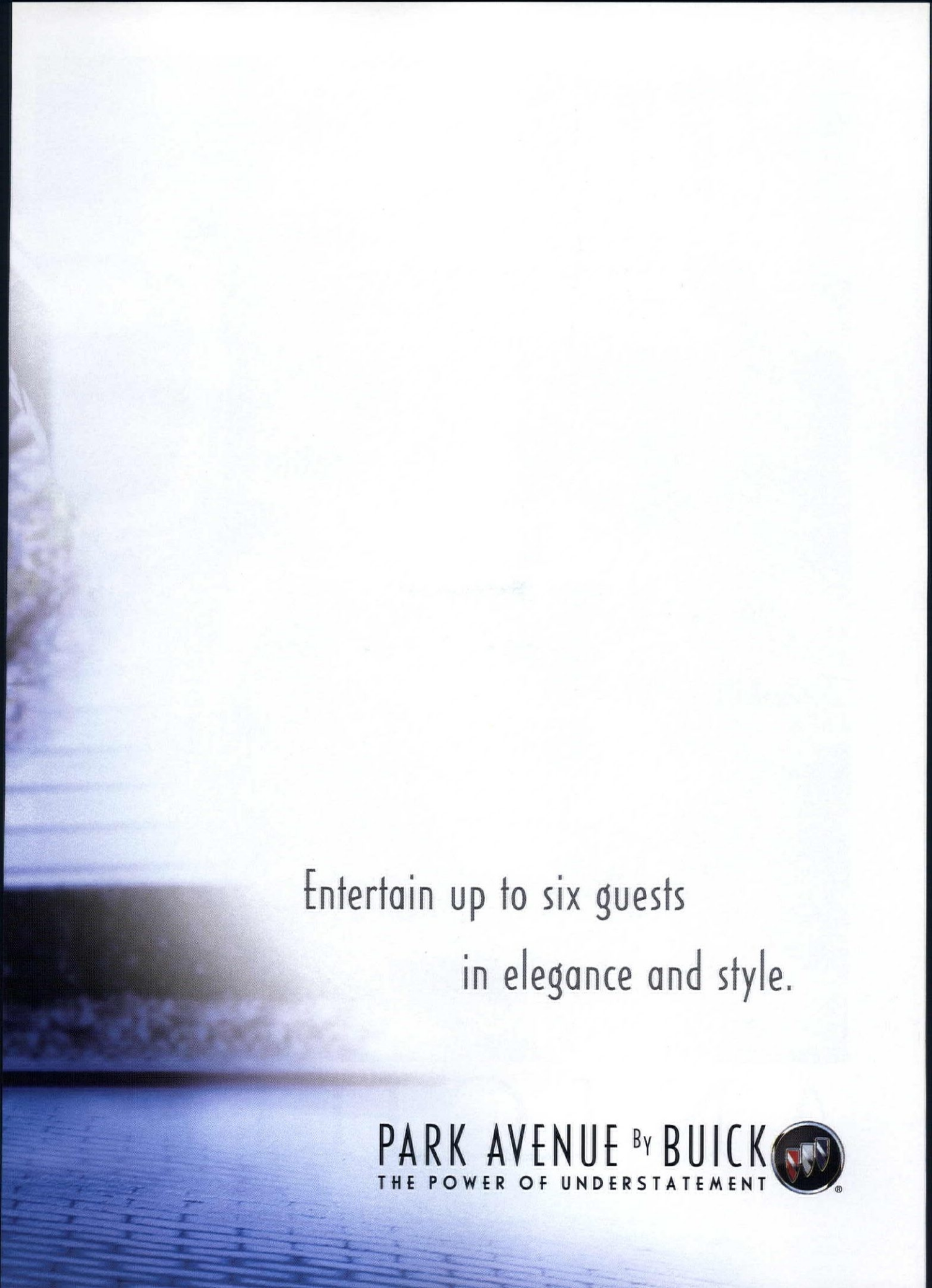


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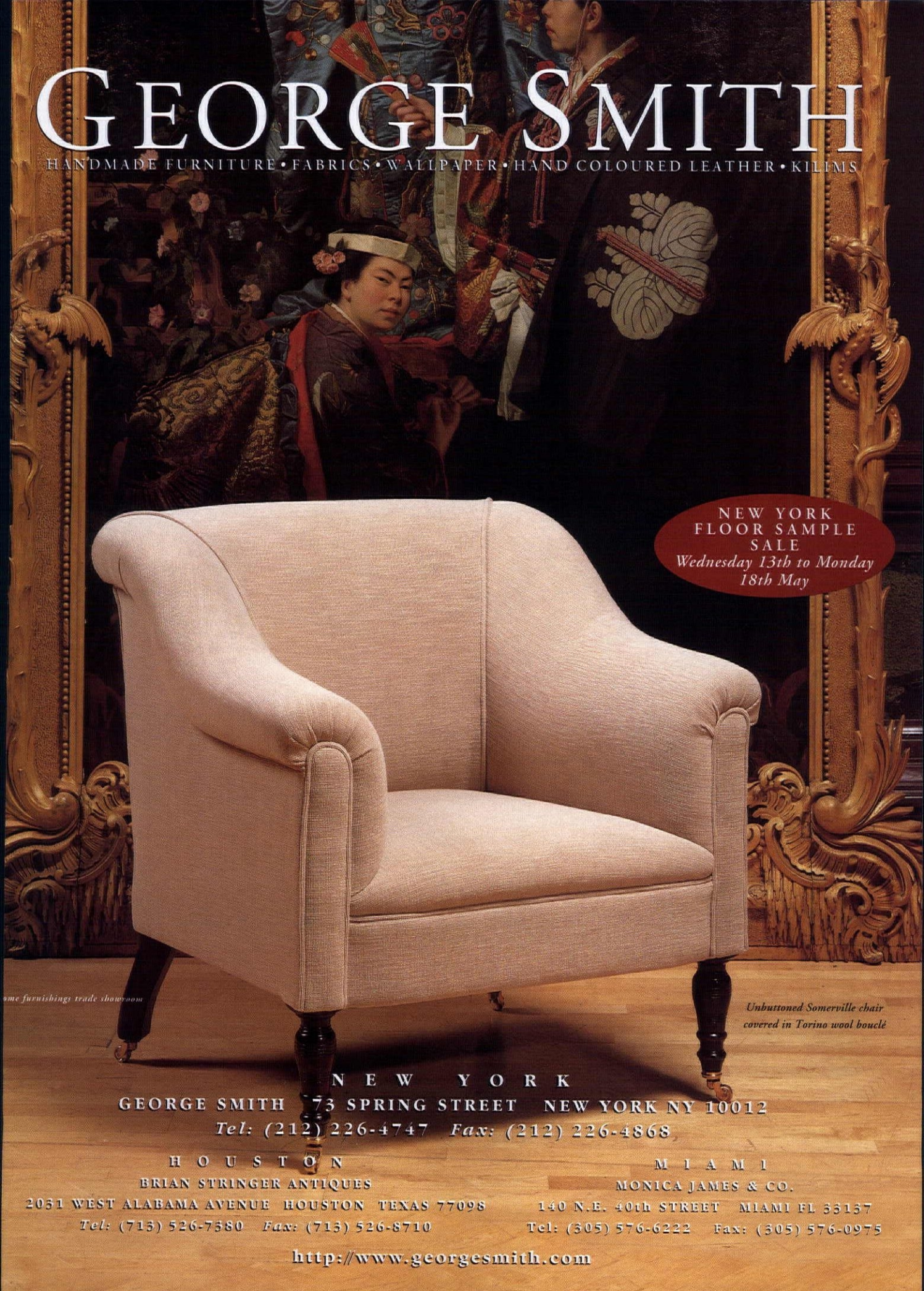
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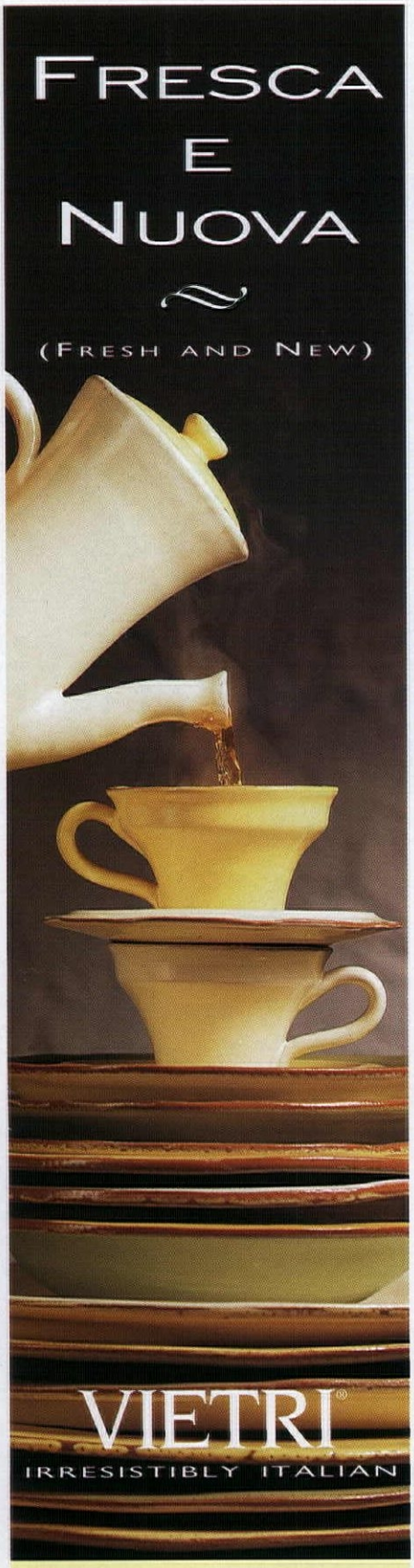
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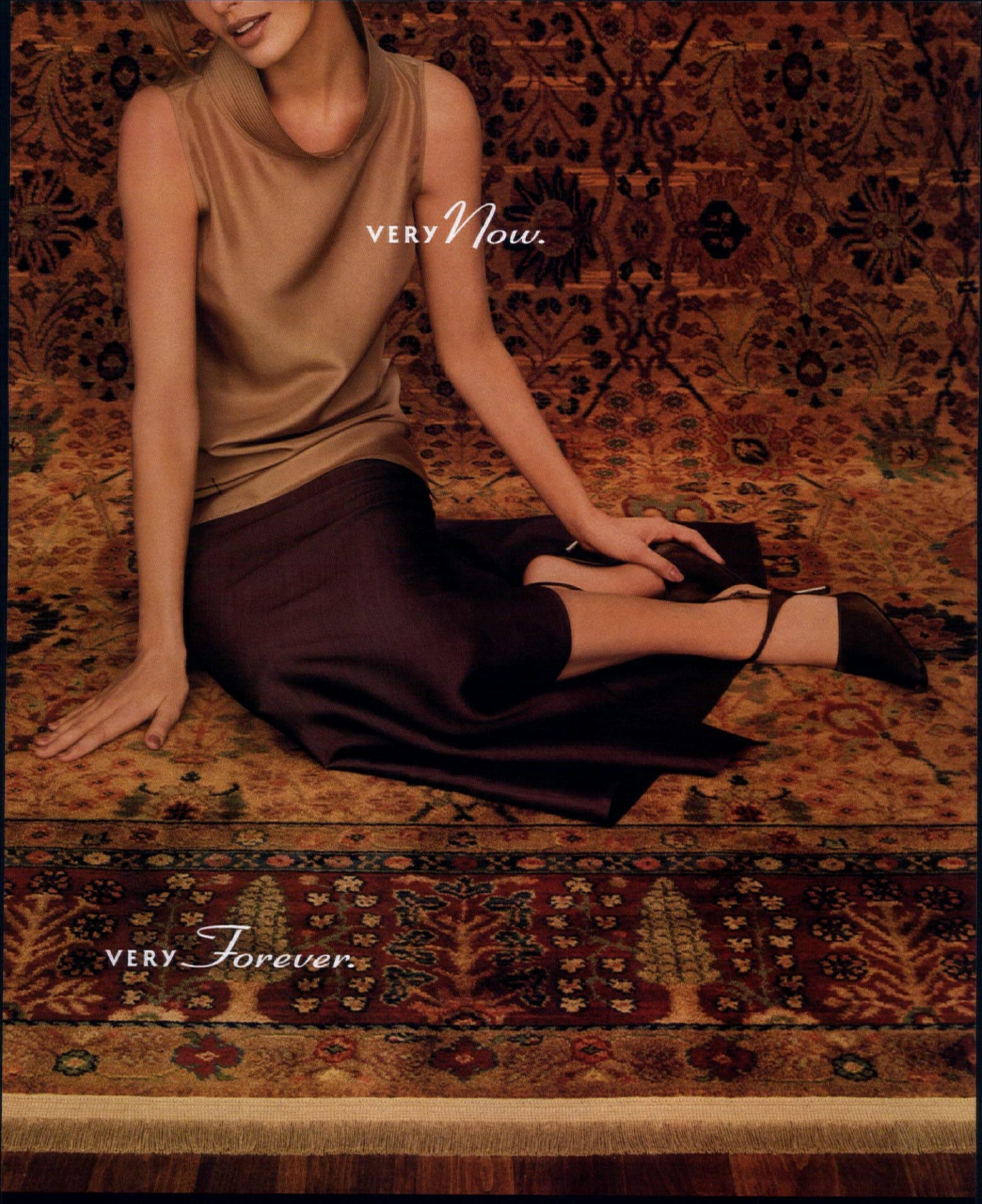
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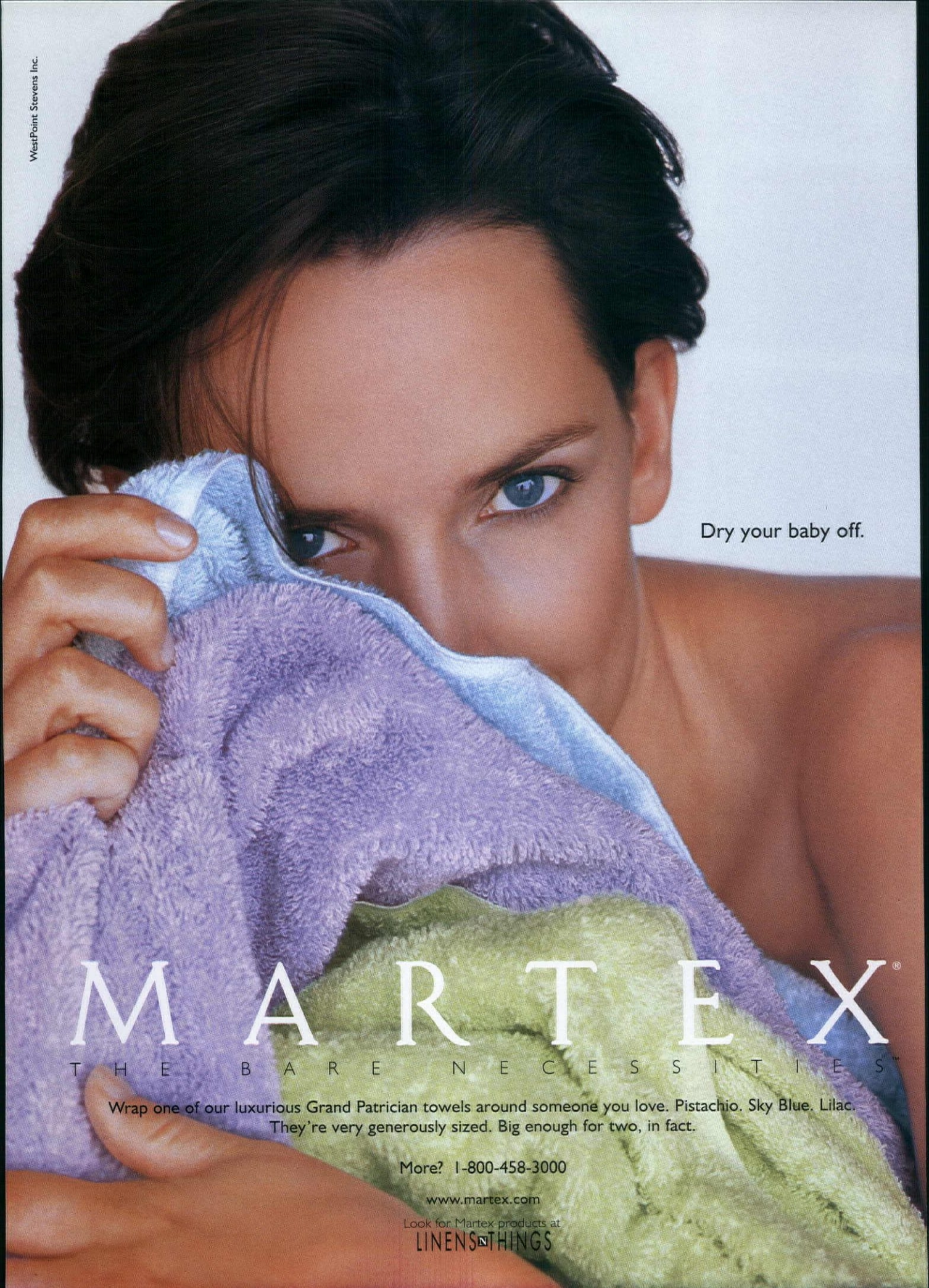


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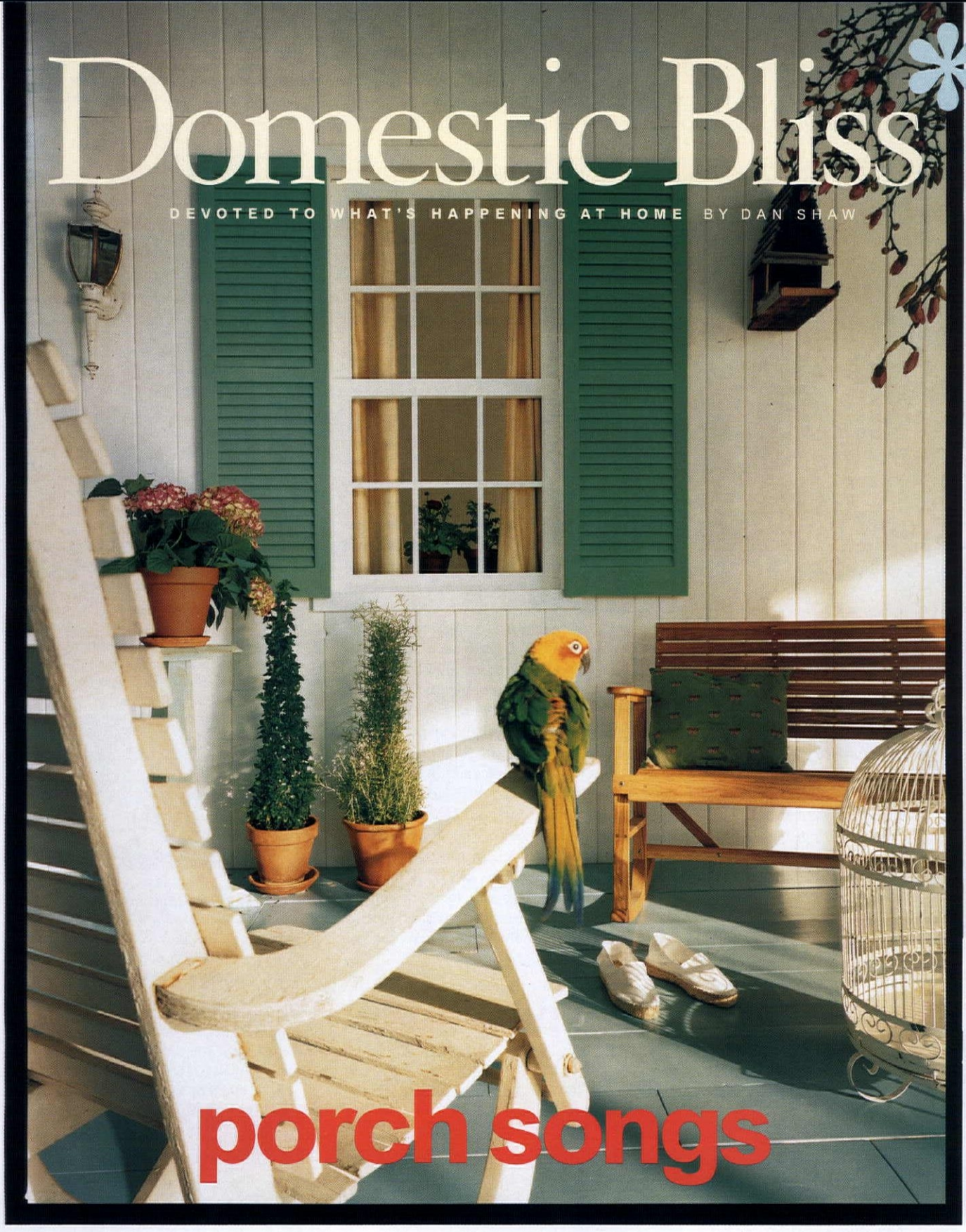
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porch songs

A front porch is a bit of **paradise** close to home. This indoor/outdoor room is the soul of spring and summer, an **easy zone** where house meets garden. Also this month, the best hotel bathtubs, Victoria Hagan's **House Rules,** the Eameses' splintered past, and **The 20-Minute Gardener's** discovery of the true value of seedlings.



Designer David Easton's porch with fireplace

open-air lairs

It's not merely nostalgia that's responsible for the renaissance of the porch. "People are seeking a connection to the outdoors," says Susan Maney, director of marketing for the National Association of the Remodeling Industry. "The trend is toward opening up the house and creating a bridge between the interior and exterior. People spend so much time inside working that they're seeking new ways to be in touch with nature."

Wisconsin architect Lou Host-Jablonski, who has added porches to several houses, notes: "People want to spend more time outdoors in a *comfortable* way." For some architects, porches are mandatory. "Any house I build in the country has a screened porch automatically," says Margaret McCurry of the Chicago firm Tigerman McCurry. "They really are outdoor *rooms*."

While some porches are de facto mudrooms, others are warm-weather living rooms. "I live on my porch in the summertime," says New York architect Debra Wassman. "Porches give you a sense that you are part of the house. There's a feeling of safety and warmth you don't get from sitting on the grass." Though porches hark back to simpler times, their decoration doesn't have to be spartan. "It's become very popular to put fireplaces on them," says Wassman. "We've even put in chandeliers."

Peri Wolfman, the SoHo housewares retailer, put a fireplace on her screened porch in Bridgehampton, New York. "We don't even go into our living or dining room in the summer," she says. Because of the fireplace, she can use the porch in December for her annual Christmas party. "It's where the smokers congregate," says Wolfman, offering yet another theory about why porches have become so popular once again.

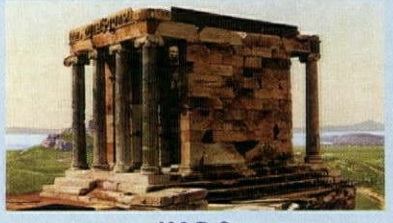
the decoration of porches

If only we could ask Edith Wharton & Ogden Codman, Jr., for advice



When the town of Wilson, North Carolina, proposed banning old sofas and other "indoor furniture" from porches earlier this year, *The New York Times* considered the story front-page news. After all, there's no consensus on what besides wicker is proper porch furniture. "You don't put aluminum pool furniture on a front porch," says architect Margaret McCurry. But upholstered pieces are not an alternative, according to interior designer David Easton. "You can't do *that*," says Easton, who nevertheless believes in lavishly decorated porches. "Damp and humidity can ruin real furniture."

PORCH PROCESSION



400 B.C.
The *porticus*—a covered entryway flanked by columns—is built on Greek temples to provide a transitional space between the exterior and interior



1610
The Palace of the Governors in Santa Fe is built with a high-roofed loggia that shades the interior

1700s
Taking a cue from native architecture, colonialists build verandas on their houses in India and the West Indies



1787
George Washington erects a two-story porch at Mount Vernon, where guests can sit and enjoy Potomac River breezes

1845
Cottage-style houses are built across America, giving birth to the prototypical American front porch, which is usually covered with flowering vines



1857
Calvert Vaux writes: "The veranda is perhaps the most specially American feature of a country house, and nothing can compensate for its absence"

For all Sources, see back of book.



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swing time

Hammocks, like barbecues and ceiling fans, are becoming gentrified. "Now that people devote so much attention to decorating their interiors, they want to dress their yards, too," says Laureen Rudd, marketing director for the Hammock Source, which owns South Carolina's Pawleys Island Hammock Company and North Carolina's Hatteras Hammocks. This year Hatteras introduced the Poolside Collection of breathable, vinyl-coated hammocks in robust stripes and a soigné ivy jacquard. "If you lie in one in a wet bathing suit, it dries quickly," says Rudd. "Nobody likes lying in a damp hammock." Still, the basic cotton-rope hammock remains the best-seller at both companies, though a version made from soft-spun green or blue polyester rope (above) is increasingly popular. And since lazing around is self-indulgent, many people refrain from buying hammocks for themselves but love to get them as gifts. Says Rudd: "Father's Day is *our* big holiday."

PEANUTS GALLERY



hues you can use

Last summer, Lloyd/Flanders, which has seventy-five years of experience with wicker furniture, introduced its first collection in conjunction with Gear, the home-furnishings company that spearheaded the mix-and-match American-country look twenty years ago. Called the Front Porch collection, the line of all-weather wicker—which includes a porch swing, love-seat glider, and steamer chair—was built to endure the elements.



Gear has made sure you'll want to look at this furniture year-round, too. In addition to traditional green, white, and navy, the Front Porch collection comes in ten sophisticated shades, left, such as sage, olive, cappuccino, and chicory, which facilitate serious decorating of outdoor rooms. Ann Lehery, Gear's director of product development, imagines that adventurous souls will mix hues. "But most people," she sighs, "buy everything in one color."

PORCH PROCESSION

1880s
Inexpensive, factory-made screens make the screened porch popular



Queen Anne–style houses with wraparound verandas are erected



1910
The bungalow, which has a stoop attached to its front porch, becomes a popular housing style

1930s
The noise and fumes from automobile traffic make sitting on the front porch less appealing



1950s
Television and air-conditioning keep Americans indoors, so builders cease putting porches on new houses

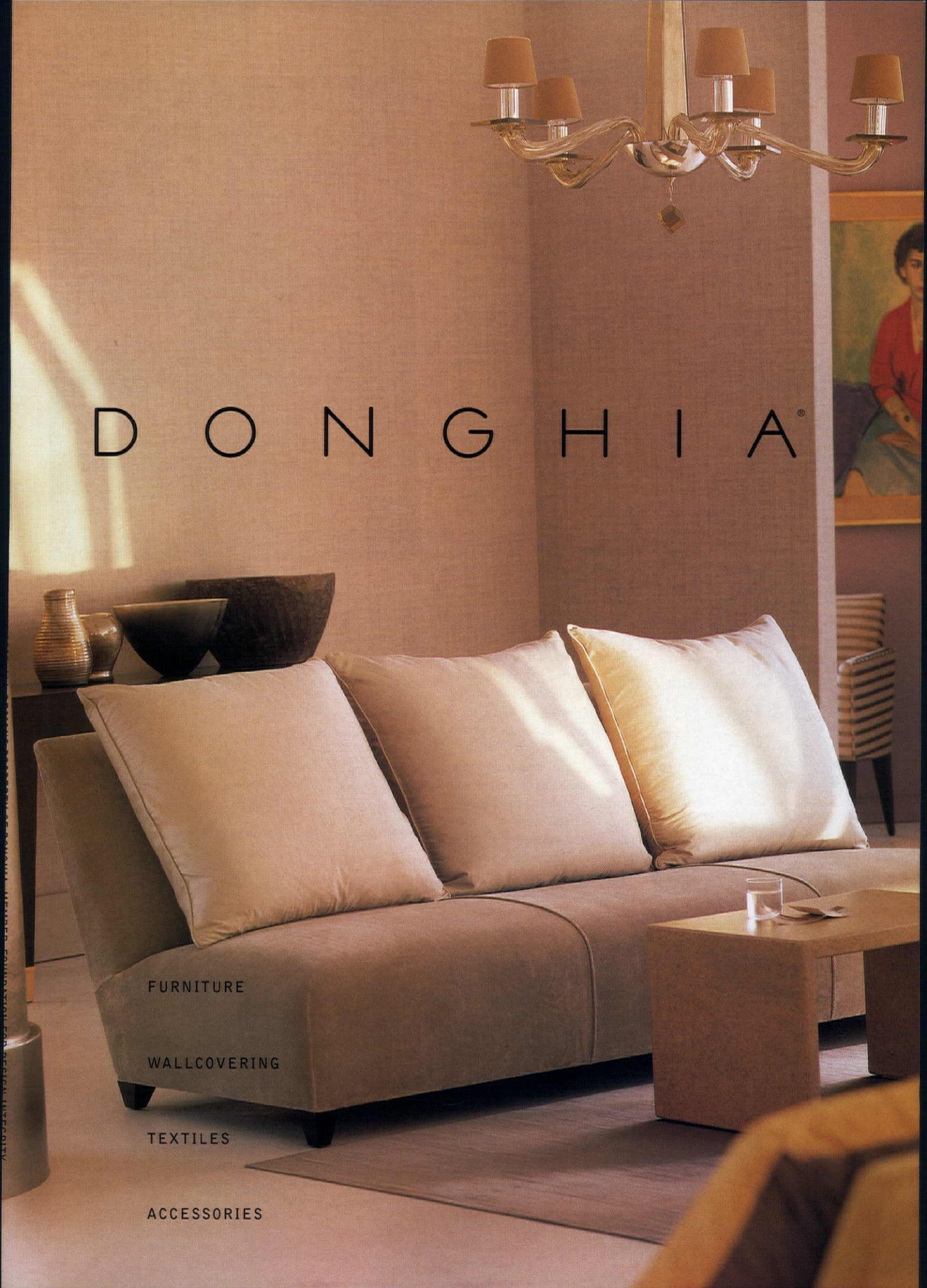
1980s
The building code for Seaside, Florida, requires porches (to encourage socializing)



Robert A. M. Stern builds Hamptons "cottages" with elaborate porches

1996
In Celebration, Florida, Disney's planned town, design guidelines encourage the building of porches

SOURCES: *PLEASURES OF THE PORCH: IDEAS FOR GRACIOUS OUTDOOR LIVING* (RIZZOLI, 1997); *AMERICAN SHELTER: AN ILLUSTRATED ENCYCLOPEDIA OF THE AMERICAN HOME* (THE OVERLOOK PRESS, 1996)

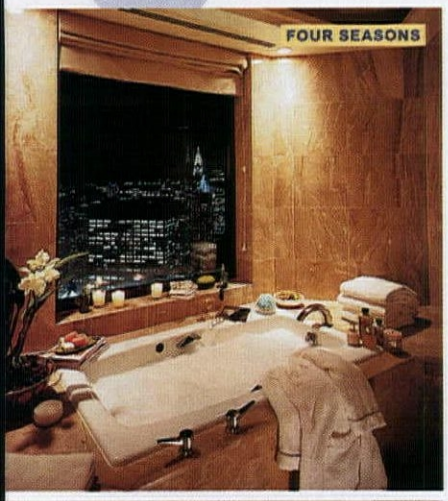

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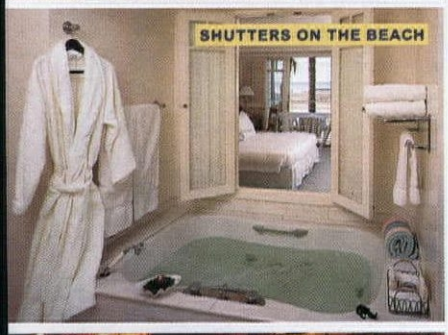
Domestic Bliss

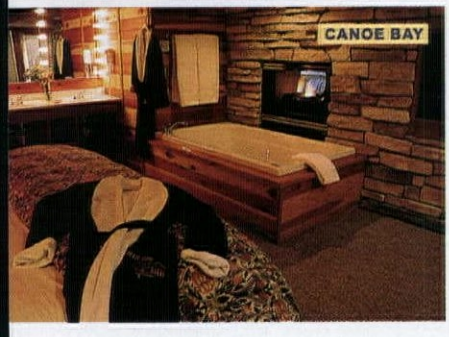
HOME AWAY FROM HOME

tubs for travelers

Multiple phone lines and fax machines are no longer enough. Increasingly, sophisticated travelers are choosing hotels based on their bathrooms. "If you think about it, guests spend more waking hours in the bathroom than the rest of the room," says Peter Remedios, whose design firm was responsible for the fabled tubs in New York's Four Seasons Hotel, which fill in an amazing sixty seconds.


FOUR SEASONS


SHUTTERS ON THE BEACH

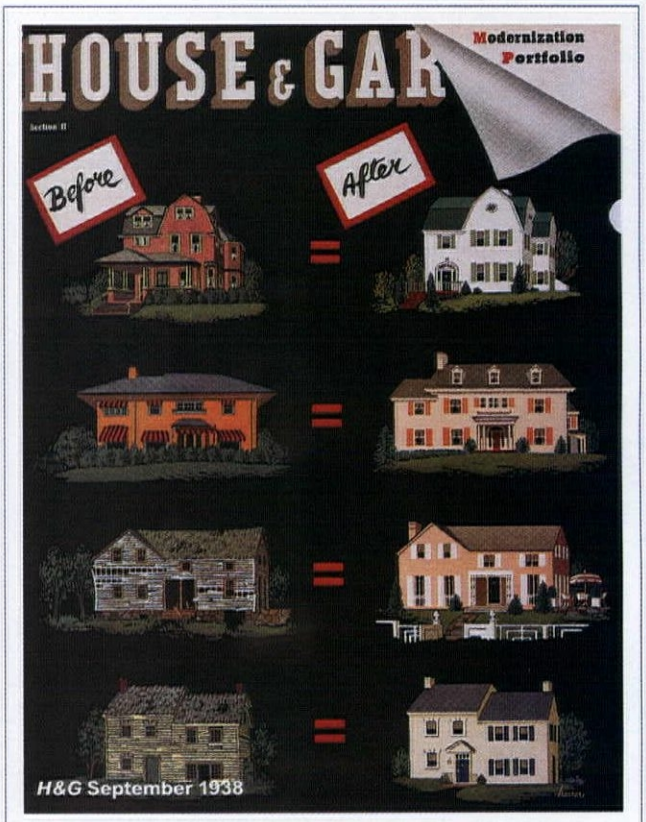

CANOE BAY

"Bathrooms are key," says socialite Blaine Trump, who calls the his-and-hers bathrooms at Harrah's Hotel in Lake Tahoe "quite brilliant."

Designer Diane Von Furstenberg also counts the quality of a hotel's bathroom very important. "I love the ones at Claridge's in London," she explains, "because of the deep tubs and large showerheads."

At Shutters on the Beach in Santa Monica, guests soak with views of the ocean. Views aren't lost on Dan Dobrowolski of Wisconsin's Canoe Bay, but he wants to eliminate bathrooms altogether. Rather than stick them on "at the end of a suite," he says, "we integrated the bathroom into the rest of the rooms." Tubs are *in* the bedrooms—often next to a fireplace or a window. "You can sit in the tub and watch the sun set over the lake," observes Dobrowolski. "It's better than looking at a toilet."

—LYGEIA GRACE



JUST REDO IT

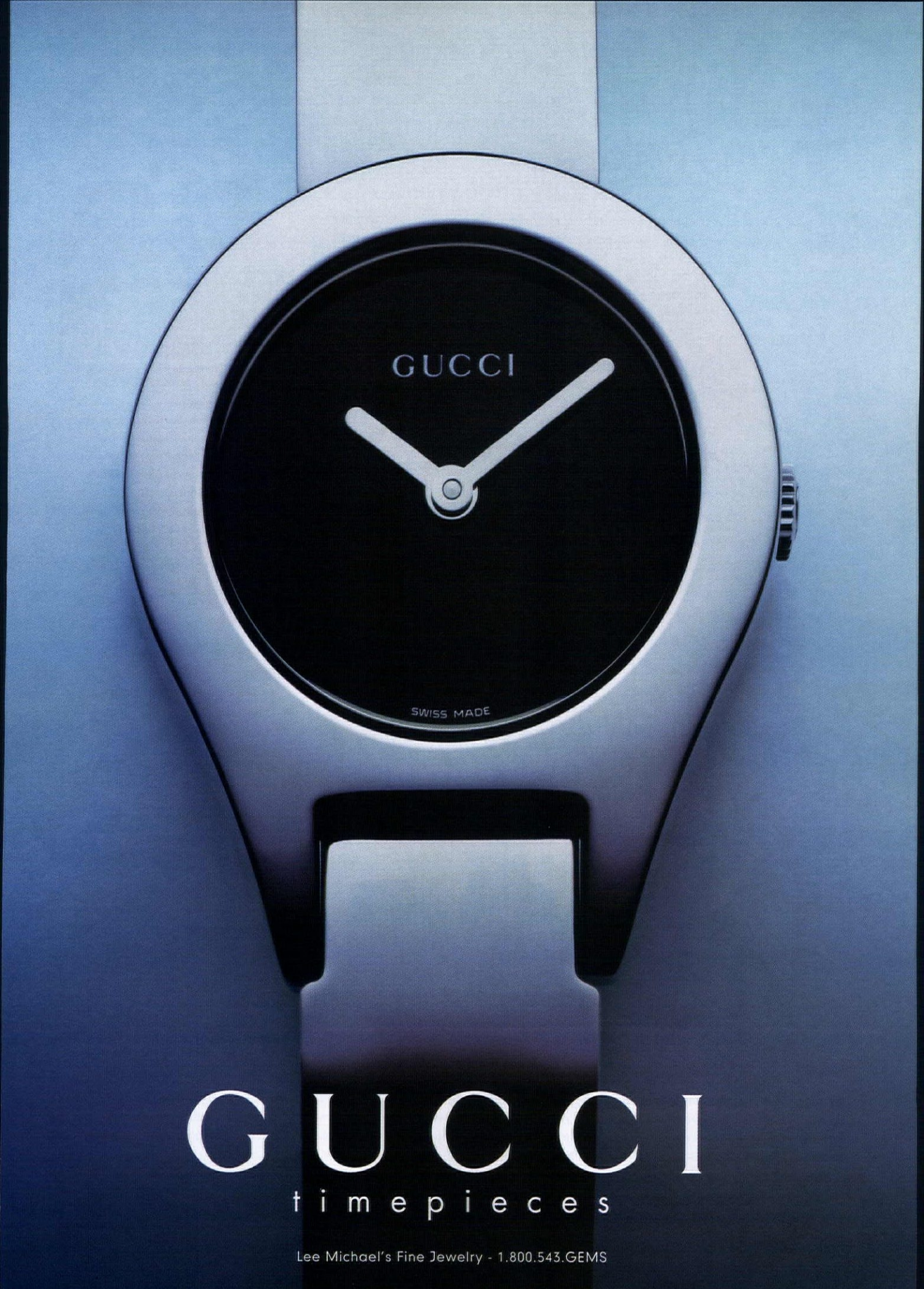
It was probably a shelter magazine that gave Lucy and Ethel the crazy confidence to try building a brick barbecue and wallpapering a bedroom back in the 1950s on *I Love Lucy*. "Magazines were the engines of the do-it-yourself movement," says Carolyn M. Goldstein, a curator at the National Building Museum in Washington, D.C. and author of the new book *Do It Yourself: Home Improvement in 20th-Century America* (Princeton Architectural Press). "By using the language of 'before and after,' they encouraged middle-class people to continually look for ways to improve their homes." Goldstein's book is illustrated with advertisements that show how pre–women's movement housewives were encouraged to panel their attics, tile their floors, and shingle their roofs. "Suburban women in the 1950s," says Goldstein, "were looking for meaningful things to do."

heaven-sent

A godsend on a garden tour, the Halo solves an age-old problem: how to travel with a wide-brimmed hat. When folded up and placed in its coordinating pouch, this versatile topper fits snugly in a sporty duffel or the most delicate handbag. When the hat is open, its five-inch brim artfully protects you from both sun and light summer showers. Manufactured by the same people who make the TopsyTail hair contraption, the Halo comes in five colors and costs $35 (to order, call 800-55-TOPSY). Senga Mortimer, *House & Garden*'s itinerant garden editor, has just one word for this clever creation: "Divine."

—SABINE ROTHMAN




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Domestic Bliss



the white stuff

KitchenAid's search for a new neutral

The proper off-white is the Holy Grail of interior design. No wonder KitchenAid was especially meticulous about concocting a "new neutral" exterior color for its kitchen appliances. To make sure its off-white would be a success, the company decided to match its shade to those with track records: DuPont Corian's Bisque, introduced in 1992, and Kohler's Biscuit line of sinks and fixtures, which also came on the market in 1992. After some internal debate, KitchenAid named its off-white Biscuit, too. But Don Stuart, KitchenAid's marketing communications manager, had another idea. "I wanted to call it Biscotti," he jokes.

water show



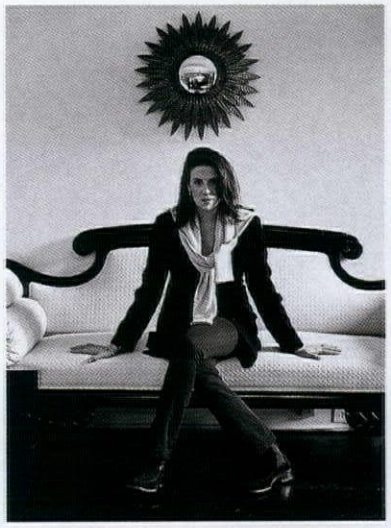
Contrary to conventional wisdom, cappuccino is not every hipster's cup of tea. For modernists who boil water for their daily brew, these translucent polypropylene plastic teakettles are manna from Canada. Manufactured by Toastess, which has been making standard electric kettles for thirty-eight years, these see-through plastic pots do the seemingly impossible: turn boiling water into art.



minivans & modernism

Further proof that the mania for mid-century modernism is infiltrating the suburbs: To attract a high style–conscious consumer, Honda set the current commercial for its Odyssey minivan in the home of an anonymous suburban couple who decorate with the familiar and fashionable modernist designs of Eero Saarinen, Eames, and George Nelson. "I was thinking maybe *we* could get a minivan," the husband suggests. The wife laughs *hysterically* at the irony of such a prospect.

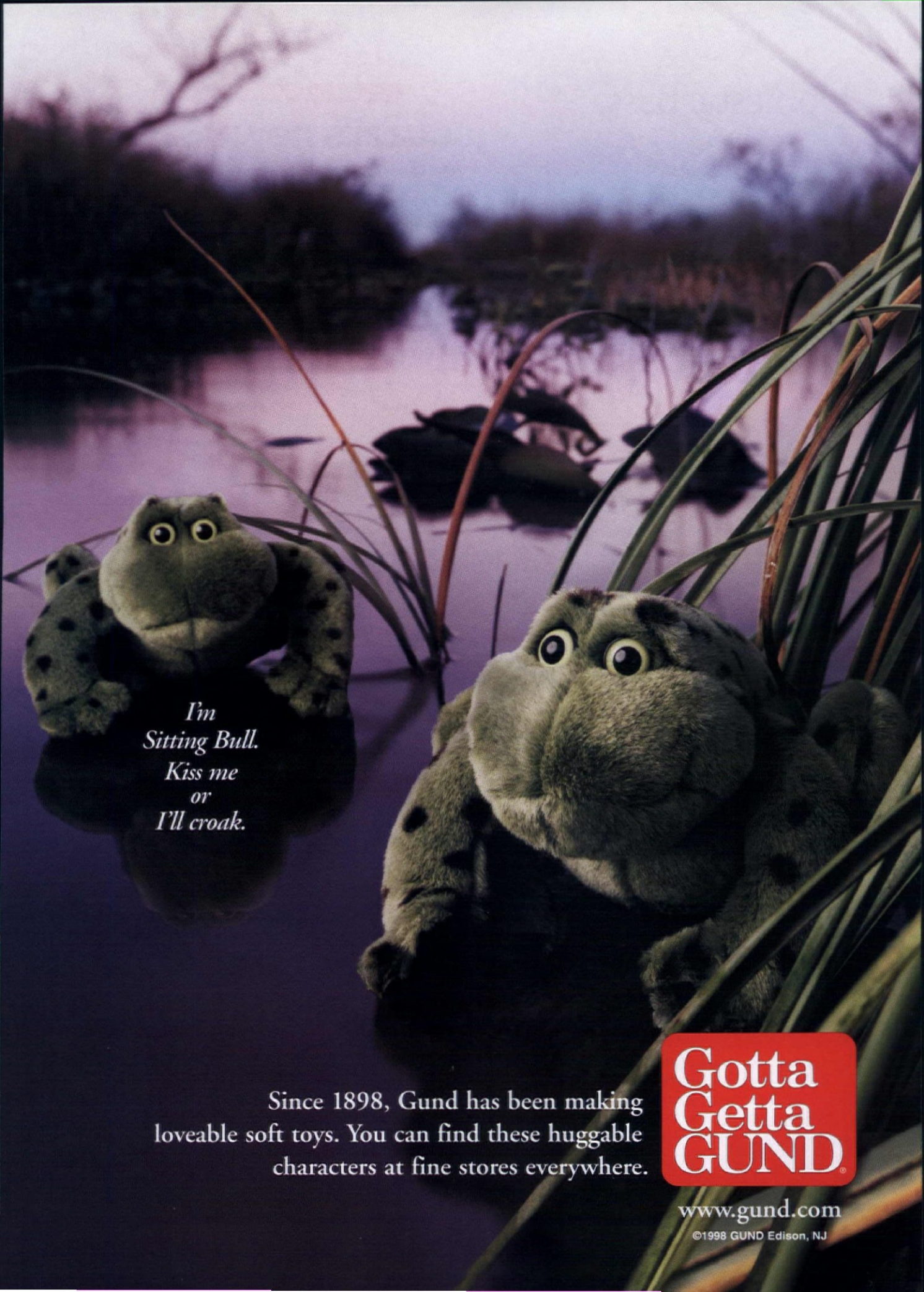
According to Virginia Lee, who designed the set for the commercial, the TV couple think minivans symbolize "suburban bloat and poor taste." But because they live in a house decorated in the milieu of the moment, their nascent approval suggests that the Odyssey might actually represent good design. Above, we pinpoint what makes this commercial a hot spot. —JOYCE BAUTISTA



STILL LIFE: SPENCER JONES; PORTRAIT: ANDERS OVERGAARD

HOUSE RULES

NAME Victoria Hagan
RESIDENCE New York City apartment
RÉSUMÉ Interior designer known for elegantly eclectic rooms, whose clients have included *Men in Black* director Barry Sonnenfeld
CURRENT PROJECTS A penthouse, a town house, a beach house
THE FIRST THING I DO WHEN I WAKE UP IS See my children
I CAN'T GO TO SLEEP WITHOUT Seeing my children
I SLEEP ONLY ON weekends and holidays
MY REFRIGERATOR IS ALWAYS STOCKED WITH Tab
I WATCH TELEVISION To keep up with the news
MY FAVORITE PLACE TO READ IS The beach
THE BEST VIEW IN MY APARTMENT IS FROM The west windows, to catch the sunset
THE MOST USED ROOM IN MY HOUSE IS My bedroom
MY LIVING ROOM IS VACUUMED BY A Hoover
THE LAST PIECE OF FURNITURE I BOUGHT FOR MYSELF WAS A Chinese altar table
MY DREAM HOUSE IS A secret
THE NEXT DECORATING PROJECT I'M GOING TO DO FOR MYSELF IS My garden on Long Island
A HOUSE IS NOT A HOME UNLESS You can share it with people you love


I'm
Sitting Bull.
Kiss me
or
I'll croak.
Since 1898, Gund has been making loveable soft toys. You can find these huggable characters at fine stores everywhere.
Gotta Getta GUND
www.gund.com
©1998 GUND Edison, NJ

Domestic Bliss



flying colors

"What we do is take the mystery and headache out of wall glazes," says specialty painter Kathy Farley, of Art Decor in Berkeley, CA (510-527-3904). Three years ago, Farley and her business partner and husband, Michael Shemchuk, began spreading their considerable knowledge about creating professional wall finishes. The couple now sells "paint recipes"—instructions on how to mix and apply custom wall glazes—by mail.

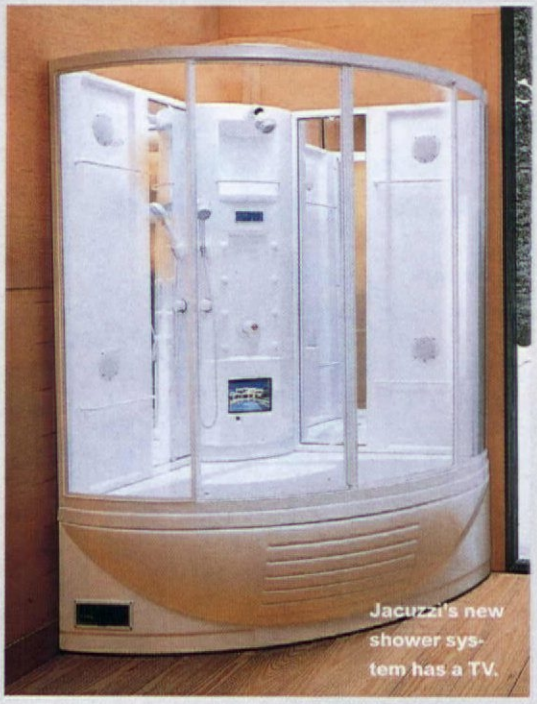
Their formulations include easy-to-follow instructions for choosing a base coat and blending Benjamin Moore paints to produce the top glaze. The first recipe costs $20; each additional one is $15. With Art Decor's detailed directions, you can concoct a glaze and paint your walls a variety of rustic colors, from burnt copper to smoky lilac. The couple will also design an individualized glaze to coordinate with, say, that sienna tile you brought back from Italy or the pale-green couch you just picked up at an antiques store. "It's really like operating a long-distance interior design service," Farley says.

—BARBARA BOUGHTON

THE BUSINESS OF BLISS

jacuzzi's new vision

Have you always fantasized about showering with the *Baywatch* babes or the Chicago Bulls? Well, Roy Jacuzzi can make your dreams come true. The man who invented the whirlpool bath thirty years ago has made a television monitor an optional feature of the J-Allure, his latest combination whirlpool bath/steam bath/shower system. "I believe families worldwide are looking for new ways to relax," says Jacuzzi. Like its cousin the J-Dream II (which is a shower system only), the J-Allure is designed for two people to use at once and comes with a CD player and radio.


Jacuzzi's new shower system has a TV.

While Jacuzzi (who has more than 250 patents on his résumé) is catering to multitaskers with the J-Allure, he has not forgotten the New Agers and athletes who think of bathing as escapism and therapy. He has also come up with the new J-Sha whirlpool bath, engineered to simulate a Shiatsu fingertip massage. The company consulted with masseuses to design the sybaritic tub: the backrest has thirty-two microjets, which are activated sequentially to mimic the rolling pressure of an actual massage.

CLICHÉ ALERT

KEEP ON TUCKIN'



If your neighbors' kids start holding camp-outs in their driveways, blame the folks at the Company Store and Garnet Hill. In their spring catalogues, both mail-order firms feature full-page photos of vintage pickup trucks—the status car among weekend farmers—made up with sheets, pillows, and quilts.

the eames legacy

In 1941, Charles and Ray Eames were intent on developing a chair that could be manufactured in a simple, money-saving process. But as soon as they began, they were compelled to stop: Washington demanded that major machinery and materials be directed only to the war effort. So the Eameses became Navy contractors. "Charles saw that the government needed leg splints," says Peter Loughrey, a Los Angeles dealer in 20th-century design. Using a mold of Charles's leg, the couple designed an ergonomic splint that could be stamped out in one piece. It was their first success using mass-produced molded plywood. By the end of the war, they had mastered the process and quickly adapted it for their famous chairs. Today, Loughrey sells the Navy-surplus splints, many still in Ray's original brown-paper packaging, for $125 each (for information, call 213-845-9456). Why so little for a piece of design history? "The Eameses' theories of mass production were meant to drive down costs," Loughrey explains. "Because they made so many splints, I can't charge an arm and a leg."

—L. G.



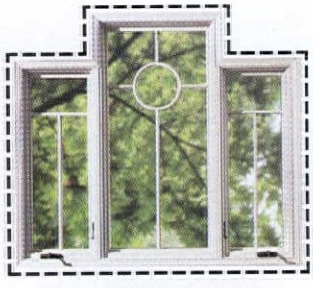
PHOTOGRAPHS, TOP, COURTESY OF JACUZZI WHIRLPOOL BATH; WOOD & SPRUCE JOINED BOSTON; FRANKLIN BOSTON

Think of the possibilities.

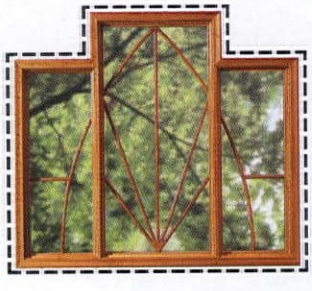




Whether it's a single window or a major remodel, we can help. Because at Marvin, we make more wood windows and doors in more sizes, shapes and styles than anyone.



And when you add our optional, exterior aluminum cladding, you can lower your home's maintenance requirements and increase its value at the same time. See? Change is good.



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MARVIN
Windows and Doors

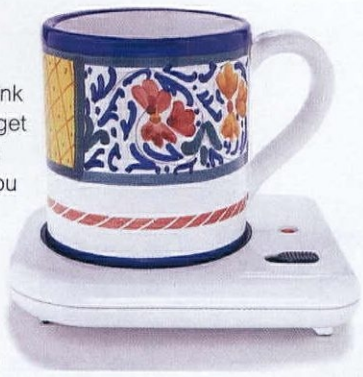
Or visit us on the internet at www.marvin.com.

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Domestic Bliss

VERBATIM



"One of the problems of drinking coffee is that you drink about a half a cup, then you get on to doing other things, and the coffee gets cold. Thus, you waste coffee. Not when you use one of these marvelous devices. Mug warmer. Electric. 93-point-25-dash-1, it says. And it is a very efficient way of keeping your coffee warm. Drink it whenever you want it. Fail-safe item."

— BY PRESIDENT GEORGE BUSH
FOR THE MOCK-UP OF HIS CAMP DAVID OFFICE AT THE BUSH PRESIDENTIAL LIBRARY AND MUSEUM IN COLLEGE STATION, TEXAS



EXTRA! EXTRA!

the mark of distinction

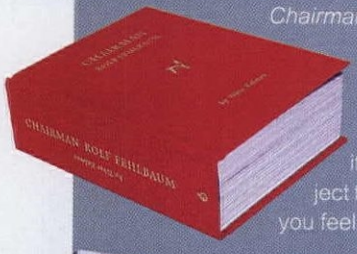
The dirty little secret of Manhattan's movers and shakers is their addiction to the *New York Post*'s gossip columns, which they read every morning *before* they read *The New York Times*. This winter, in a series of name-dropping advertisements, the feisty tabloid tried to demonstrate that some of its readers are affluent sophisticates (and not strapped-for-cash straphangers). "She loves Blass (and his clothes), supports Municipal Art Society, decorates with Mark, devoted to Liz," read one of the ads. Clearly, Liz is columnist Liz Smith. And Mark? Well, everyone presumed it was Mark Hampton, the impeccable interior designer whose clients have included Brooke Astor, Barbara Bush, Pamela Harriman, and Henry Kravis. "Of course I am the Mark in the ad," said Hampton. "But my real concern is that my wife, Duane, is simply referred to as 'she'!"



BEYOND BENCHES

In today's competitive gardening world, it's not enough to have a green thumb. You need a good eye and knockout trellises, birdbaths, sundials, urns, and jardinieres. The New York Botanical Garden's sixth annual Antique Garden Furniture Show and Sale (April 24 to 26) is a good place to shop for items like this $2,500 cast-iron trellis, from Judith & James Milne, Inc., one of the show's twenty-two dealers.

the little red book that could

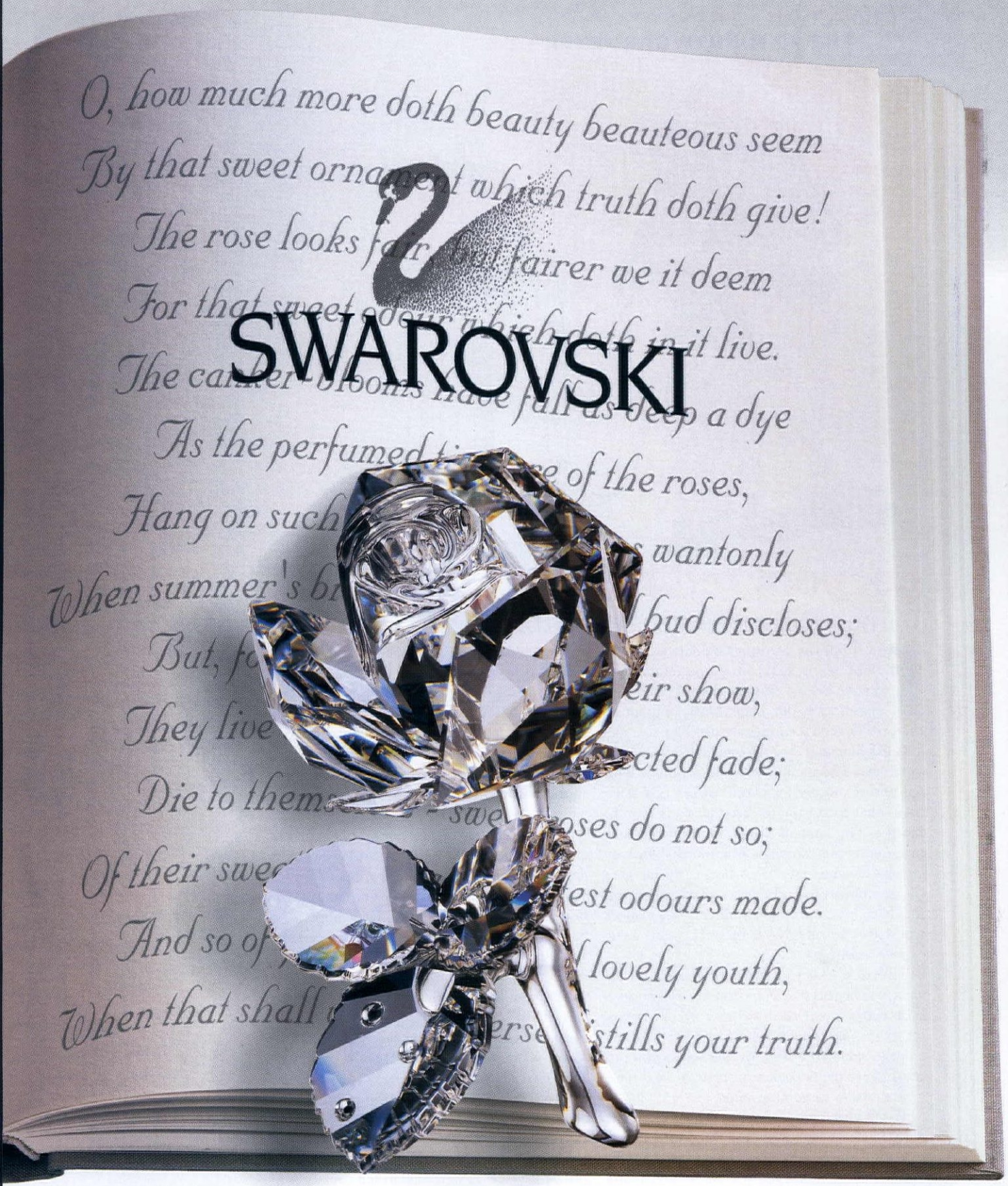


Chairman is the perfect book for trendsitters. Weighing in at 600 pages, it's a witty and entertaining tribute to Rolf Fehlbaum, leader of Vitra, the innovative Swiss furniture company known for its extraordinary chairs. The 6" x 4 ¾" book (Princeton Architectural Press, $35) chronicles the rise of Vitra and the many designers—from George Nelson to Frank Gehry—who contributed to its success. Composed almost entirely of photographs, *Chairman*'s cinematic scope is the work of M&Co's Tibor Kalman. "I wanted it to be like a documentary about his life," explains the designer, who was commissioned to do the project to mark Fehlbaum's receiving Germany's Federal Award for Design Leadership. "As you turn the pages, you feel like you are going from scene to scene. This book uses pictures like words and words like pictures."



PHOTOGRAPHS, CLOCKWISE FROM TOP LEFT: NORMAN SCOTT DRICKEY; NORMAN SPENCER JONES; PLANT HOLDER STYLED BY STEPHEN ORR

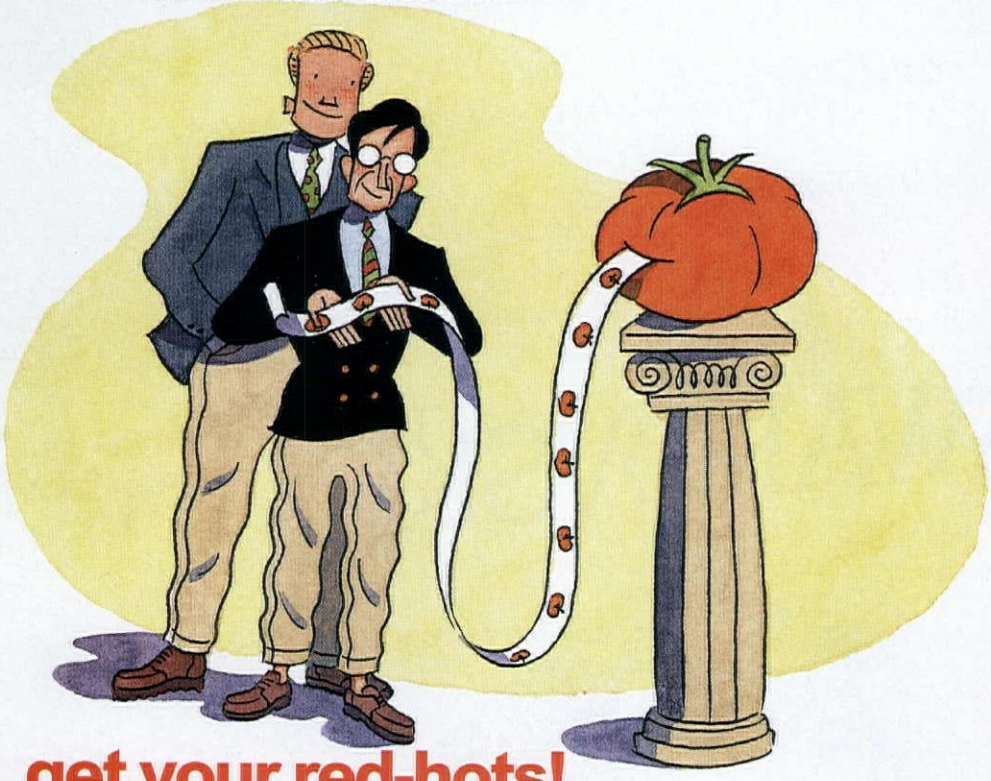
More information: 800-426-3088 or www.swarovski.com



CRYSTAL POETRY

Domestic Bliss

THE 20-MINUTE GARDENER



get your red-hots!

The right tomato seedlings are the best currency

For Tom, the seedlings he started under fluorescent lights in his basement had always been a cherished symbol of self-sufficiency. But then Marty explained that, really, such seedlings are just bait.

Gardening may seem like an idyll, but only to outsiders. There's always some neighbor who has better sources for plants and an obsessive focus that a 20-minute gardener can't match. He gets the 'Italian White' sunflowers that make your old 'Russians Mammoths' look as cheap as Soviet suits. He orders early and gets the new daylily hybrid that's sold out when you finally call the nursery. Think this plant miser will share? Absolutely—because he wants a cut of *your* seedlings.

The trick, Marty insists, is to figure out what what will be this year's hot tomato. Everyone—even the know-it-all down the street—grows tomatoes, and tomatoes are the very easiest plant to start from seed. In four weeks you can transform a paper packet of seeds into a trayful of irresistible bargaining chips.

Three years ago, following Marty's advice, Tom focused on heirlooms. He started two trays of 'Brandywine' seedlings. This century-old Amish tomato bears medium to large fruits with a truly vintage flavor. With those seedlings, Tom scored his first white sunflowers. The next year, Tom sowed 'Cherokee Purple,' a native American tomato of intense color and flavor. It was the provenance, though, that fascinated the professor across the street and persuaded him to part with seed from his "perennial German lettuce." That proved to be a particularly sweet-flavored strain of mâche, and it has returned spontaneously every spring and fall in Tom's salad garden, providing labor-free greens on which to serve his tomatoes.

Last year, Marty recommended being practical, so Tom sowed 'Stupice,' a cold-hardy Czech immigrant. These plants actually ripened fruit in the garden of Tom's mother-in-law, in the Berkshire Hills of western Massachusetts—a first. Tom swapped his surplus 'Stupice' seedlings for a supply of chic llama manure from his mother-in-law's neighbor.

This year, Tom is planning a garden completely free of vulgar red. He has started seedlings of 'Black Prince,' a black-fruited Siberian variety, and 'Great White,' a white-fruited beefsteak tomato.

Marty, meanwhile, claims he's found an easier way. He's having his bargaining chips delivered, ready to trade, from the Santa Barbara Heirloom Nursery. Its "Rainbow Collection" covers all bases with purple, red, yellow, green, and white fruit as well as marbled tomatoes of red, green, and yellow. There's no black, but Marty figures he can work a deal with Tom.

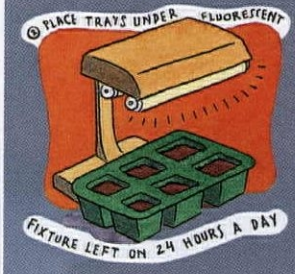
—TOM CHRISTOPHER AND MARTY ASHER

THE GAME PLAN

1) Sow seeds in cell packs—segmented plastic seedling trays—filled with packaged seed-starting mix. Plant seeds ¼-inch deep, 2 or 3 seeds per compartment, and water well.



2) Place tray under a 4-foot-long, two-tube, fluorescent-light fixture; a shop light equipped with one cool white and one warm white tube is ideal.



3) Hang the fluorescent fixture six inches over the seed tray to warm the soil. Drape a tent of aluminum foil over the light fixture and tray. Leave light on 24 hours a day, and keep seeds moist.



4) When seedlings emerge (8 to 10 days), snip off all but one plant in each compartment. Prop up one side of the aluminum-foil tent to ensure air circulation. Leave lights on 16 hours daily, gradually raising them as seedlings grow.


When I hear
low prices
on a can of paint,
I say
wait a
second.
My house,
where my
family lives
Deserves
the Best.
Professionals tell you
doing it right
the first time
costs less than
doing it over.
That's why I use the
Best Paint
Benjamin Moore.
And I get the
Best Advice
from my
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Solotempo watches in stainless steel. $ 1,050 and $ 1,100

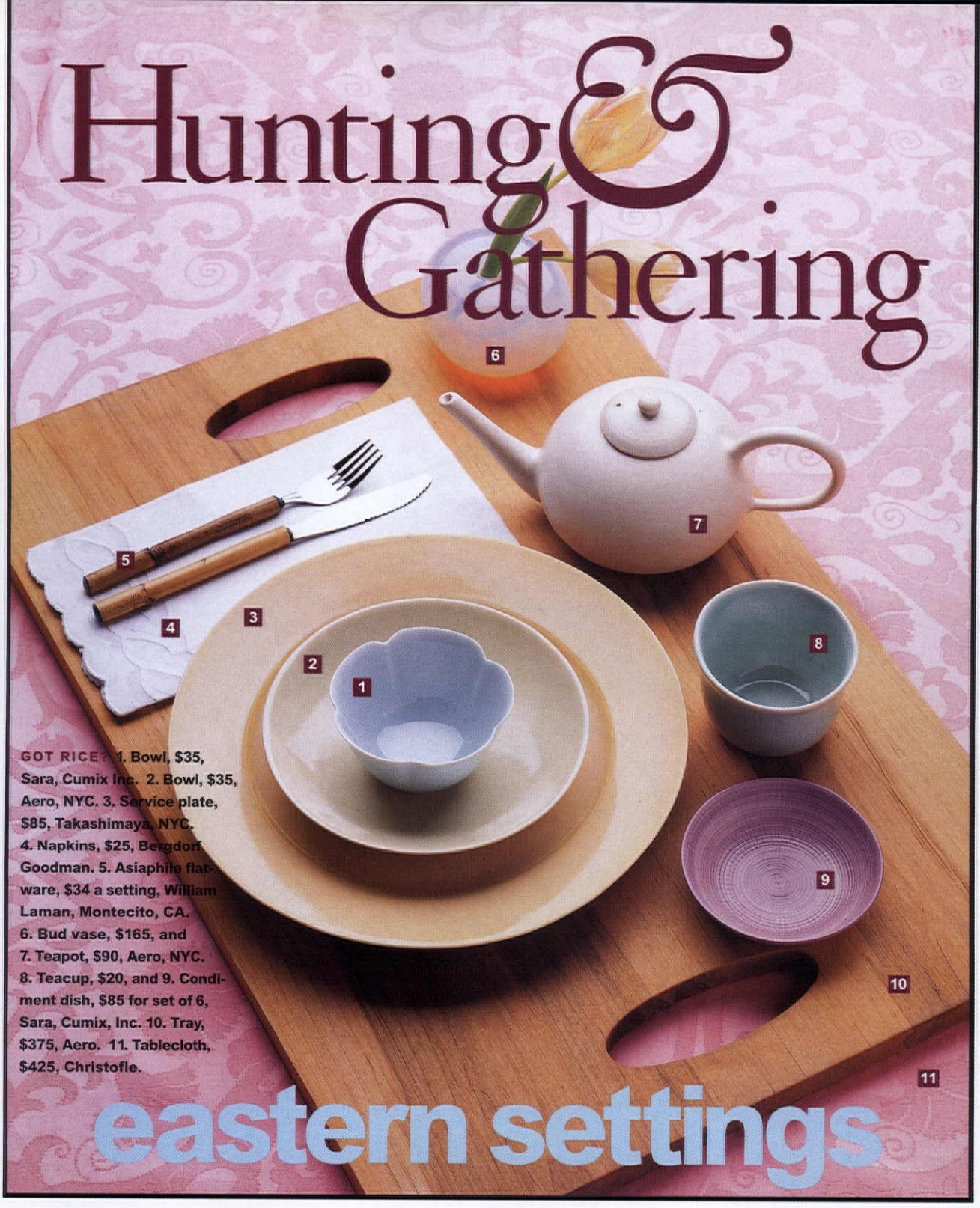
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Hunting & Gathering



GOT RICE? 1. Bowl, $35, Sara, Cumix Inc. 2. Bowl, $35, Aero, NYC. 3. Service plate, $85, Takashimaya, NYC. 4. Napkins, $25, Bergdorf Goodman. 5. Asiaphile flatware, $34 a setting, William Laman, Montecito, CA. 6. Bud vase, $165, and 7. Teapot, $90, Aero, NYC. 8. Teacup, $20, and 9. Condiment dish, $85 for set of 6, Sara, Cumix, Inc. 10. Tray, $375, Aero. 11. Tablecloth, $425, Christofle.

eastern settings

First there was Chinese takeout, then pad thai, then impossible-to-get reservations at Nobu. Having **long influenced** the Western palate, Asians are now changing the look of our plates, too. Call it the **fusion table**, where traditional flatware and crystal mix with **silver chopsticks** and square plates, and tea is served in handleless cups small enough to cradle in your palms. Also this month, an **excuse for vanities**.

PHOTOGRAPHS BY JAY ZUKERKORN PRODUCED BY BROOKE STODDARD

STYLED BY MARGOT NIGHTINGALE



WITH ITS EXQUISITE FORMS AND NATURAL GLAZES, Asian tableware has been finding its way onto Western tables, both in imported pieces and in local interpretations by companies as diverse as Williams-Sonoma and Aero, NYC. Now that even Christofle,

INSPIRED BY NATURE **1. Asiaphile Capiz bowl, $12, from The Gardener, Berkeley, CA. 2. Green Bamboo bowl, $35, from Bergdorf Goodman. 3. Este plate, about $75, from Vietri Inc. 4. Tommy Chartreuse hock glass, $298, from Saint Louis. 5. Two Fish vase, $150, from Christofle. 6. Perfection Rhine wineglass, $135, from Baccarat. 7. Mercer flatware, $60 a set, from Calvin Klein Home. 8. Botanical plate, $58, and 9. Napkins, $25 to $42, from Bergdorf Goodman. 10. Lotus salad bowl, $55, from Laurie Gates Designs, Los Angeles, CA. 11. Banana Leaf platter, $14 to $64, available from Williams-Sonoma. 12. Silver chopsticks, $48, from Shanghai Tang, NYC. 13. Rhodes tablecloth, $220, from Christofle.**



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BLUE MOON 1. Condiment dish, $85 a set, Sara, Cumix, Inc. 2. Silver chopsticks, $48, Shanghai Tang, NYC. 3. Small blue fish plate, $18, Felissimo. 4. and 5. Periwinkle plates, $26 to $46, Global Table, NYC. 6. Japanese bowl, $70, Aero. 7. Vivianna flatware, $99, Georg Jensen. 8. Asian bowl and spoon, $160 a setting, Christofle. 9. Kyoto plate, $15, Laurie Gates Designs. 10. Plate, $21, Felissimo. 11. Plate, $12, Williams-Sonoma. 12. Flatware, Calvin Klein Home. 13. Chopstick bowl, $49, Williams-Sonoma. 14. Celadon plate, $55, Sara, Cumix, Inc. 15. Mongolian square plate, $40, Global Table. 16. Aldabhra cocktail table, Dakota Jackson, NYC. Sources, see back of book.

the venerable French dinnerware firm, has introduced an Asian table setting that coordinates with its classic porcelain service, the East-meets-West table is clearly here to stay. As with fusion cuisine, the results are wholly original: square plates alternate with round rice bowls that coexist with European crystal, and flatware gets handles of bamboo. The ceramics borrow forms and palettes from nature: one bowl is shaped like a lotus flower, one is rimmed in bamboo; pastel glazes are like pale roses and summer leaves. The underlying theme is attention to detail and to the lovely ceremony of dining well.

draperies

china

chandelier

sconce

centerpiece

chair

another chair

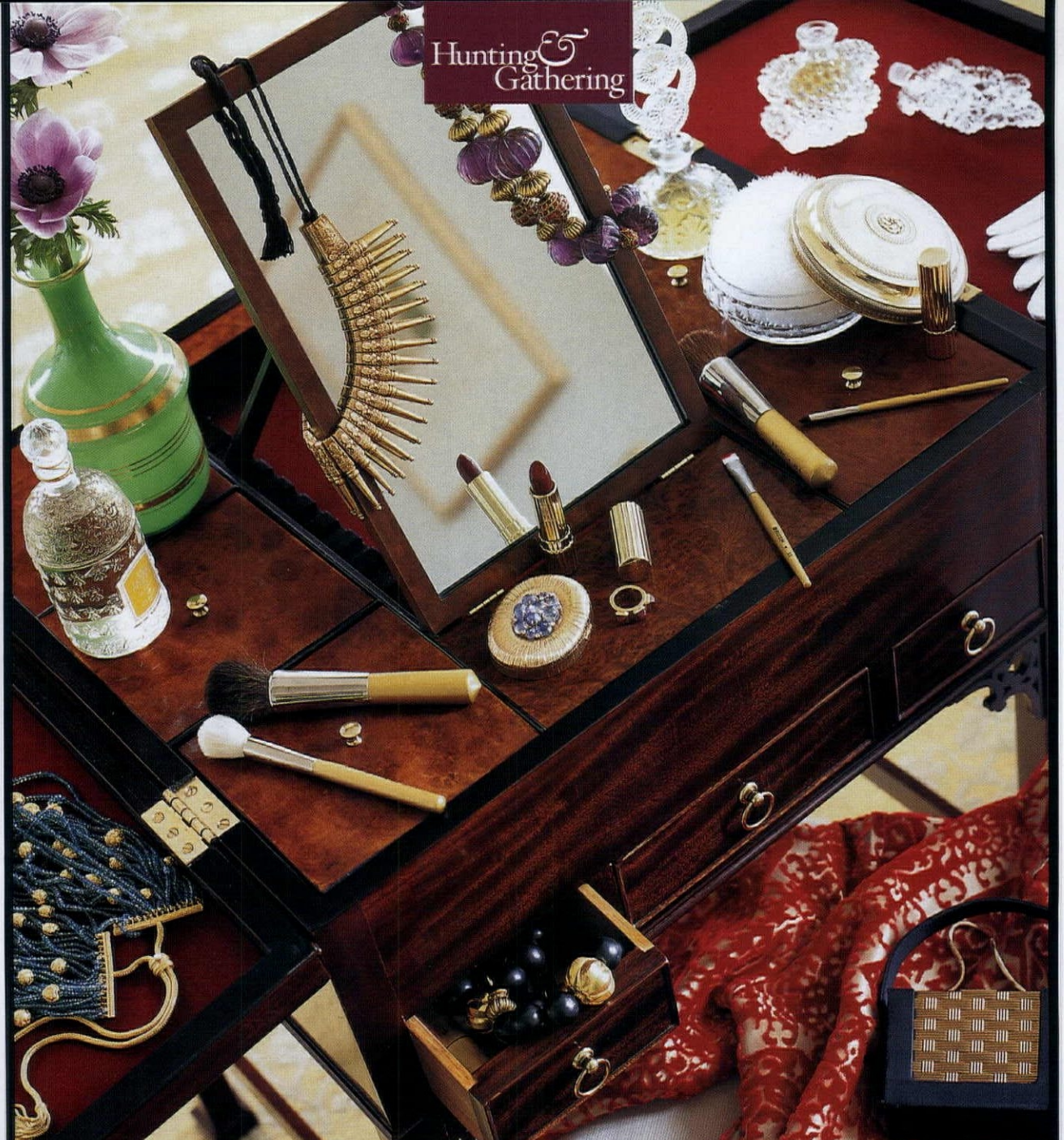




dining room

Nothing brings a room together like wallpaper.

Mix patterns, colors and styles. You'll enjoy papering your home just as much you did furnishing it. Visit a local wallpaper dealer. Stir your creative juices. ©1998 Wallpaper Council



you're so vain

SITTING PRETTY Poised in front of this table, part of Baker's 18th-century collection, we assemble our precious possessions, like crystal powder jars and vintage perfume bottles. We open the drawers in which our bangles and beads nestle, adorn ourselves, and luxuriate in the table's rich mahogany. Simple, decorated, and appreciated. The beauty of vanity.

MAKING UP **Mahogany dressing table, $4,227, Baker Knapp & Tubbs. 800-592-2537. Estée Lauder lipsticks, $15 to $16; Guerlain's Eau de Fleurs de Cédrat, $99; Bergdorf Goodman. 800-218-4918. Trish McEvoy brushes, Henri Bendel, NYC. 212-247-1100. Perfume bottles, $135 to $195, cosmetic case, $395, powder puff, $55, Takashimaya, NYC. 800-753-2038. Necklaces, Verdura, NYC. 212-758-3388. Vase, $405, powder jar, $538, Sentimento, NYC. 212-750-3111. Dress, $2,329, Shanghai Tang, NYC. 212-888-0111. Rug, Odegard, NYC.**

PHOTOGRAPH BY QUENTIN BACON; STYLED BY CAROLINA IRVING. SOURCES, SEE RACK OF BOOK.

The S/el Series



Ph: H. GISSINGER

TAGHeuer

PROFESSIONAL SPORTS WATCHES

what's news

Thirsty for color? Try these new designs, in fluid shapes and hues from coffee brown to orange pop. Drink up



1



2

3

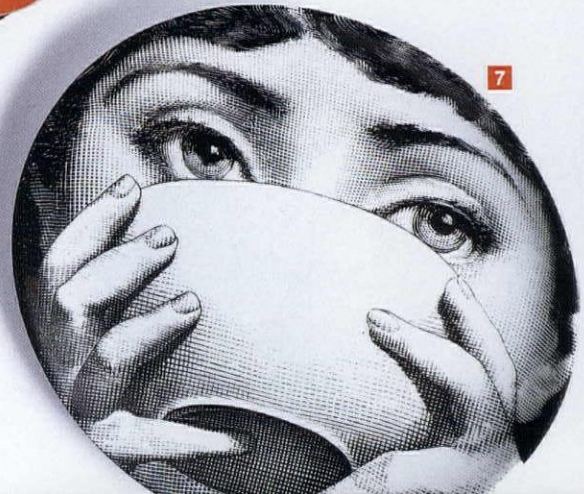
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6



7

1. MOD FORM Jorge Pensi's Duna chair for Cassina comes in eight upholstery colors, as well as in leather. 800-770-3568.

2. VASE ART French designers Mattia Bonetti and Elizabeth Garouste created this limited-edition ceramic Boogie Woogie vase, $1,170, Neotu, NYC. 212-262-9250.

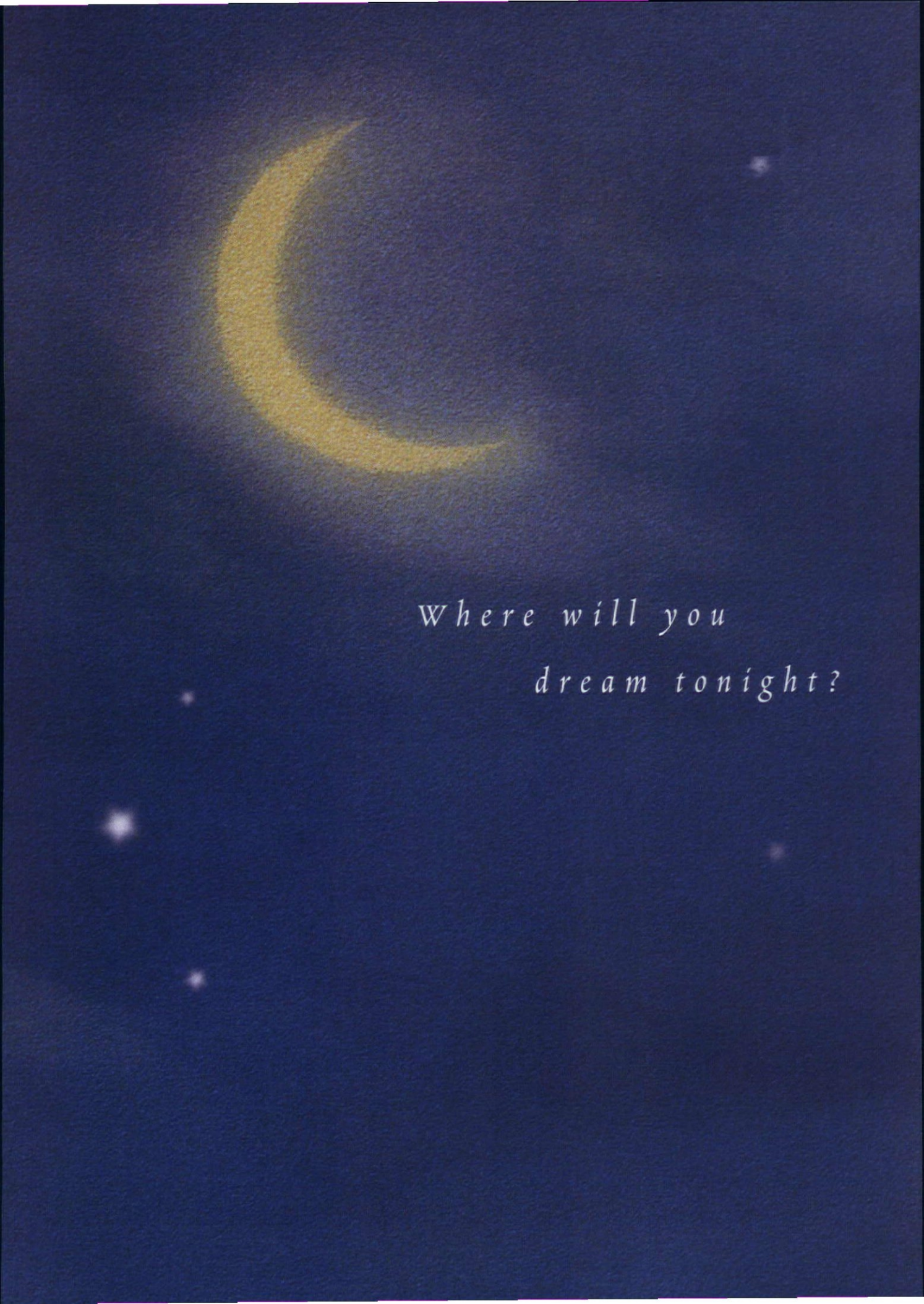
3. SO PURE Moen's Pure Touch filtering faucet system, $450, purifies tap water. 800-BUY-MOEN.

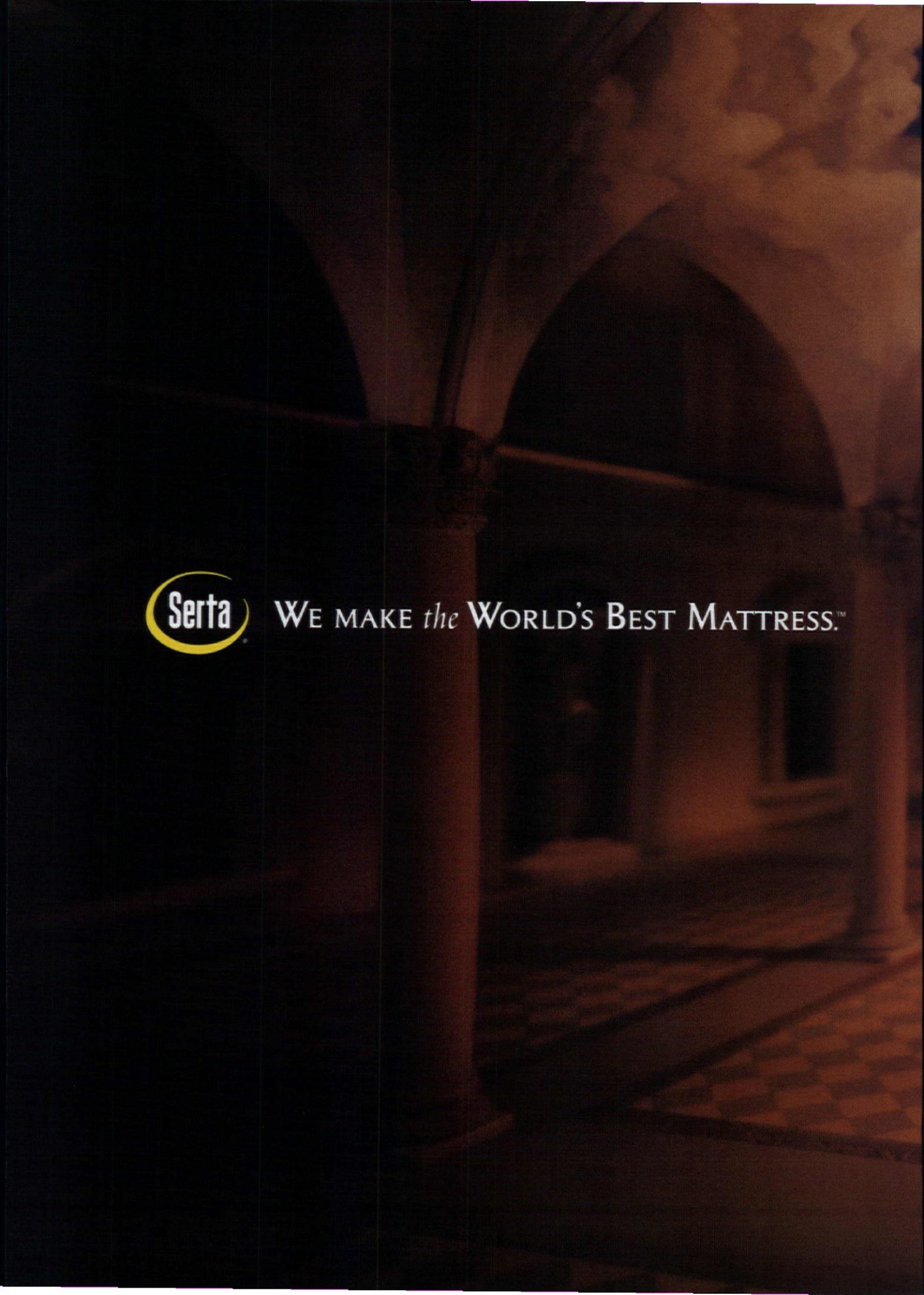
4. SEATING PLAN Plati & Young's King Tubby chair, $941, in natural wicker over tubular steel. From Driade through Domus Inc., Atlanta, GA. 404-872-1050.

5. COLOR WHEELS Carlo Cumini's Take tables, $150 each, come with removable tray tops available in 139 colors. From Horm SRL. 800-645-7250.

6. VODKA OR GIN? Summer Hill's Swing Collection by Rela Gleason includes this Martini table, $2,830, in a variety of gilded finishes. Summer Hill Ltd., Redwood City, CA. 650-363-2600.

7. DESIGNER HOMAGE This plate, $150, is part of a limited-edition series of designs by the late Piero Fornasetti. Barneys New York. 212-826-8900. Sources, see back of book.


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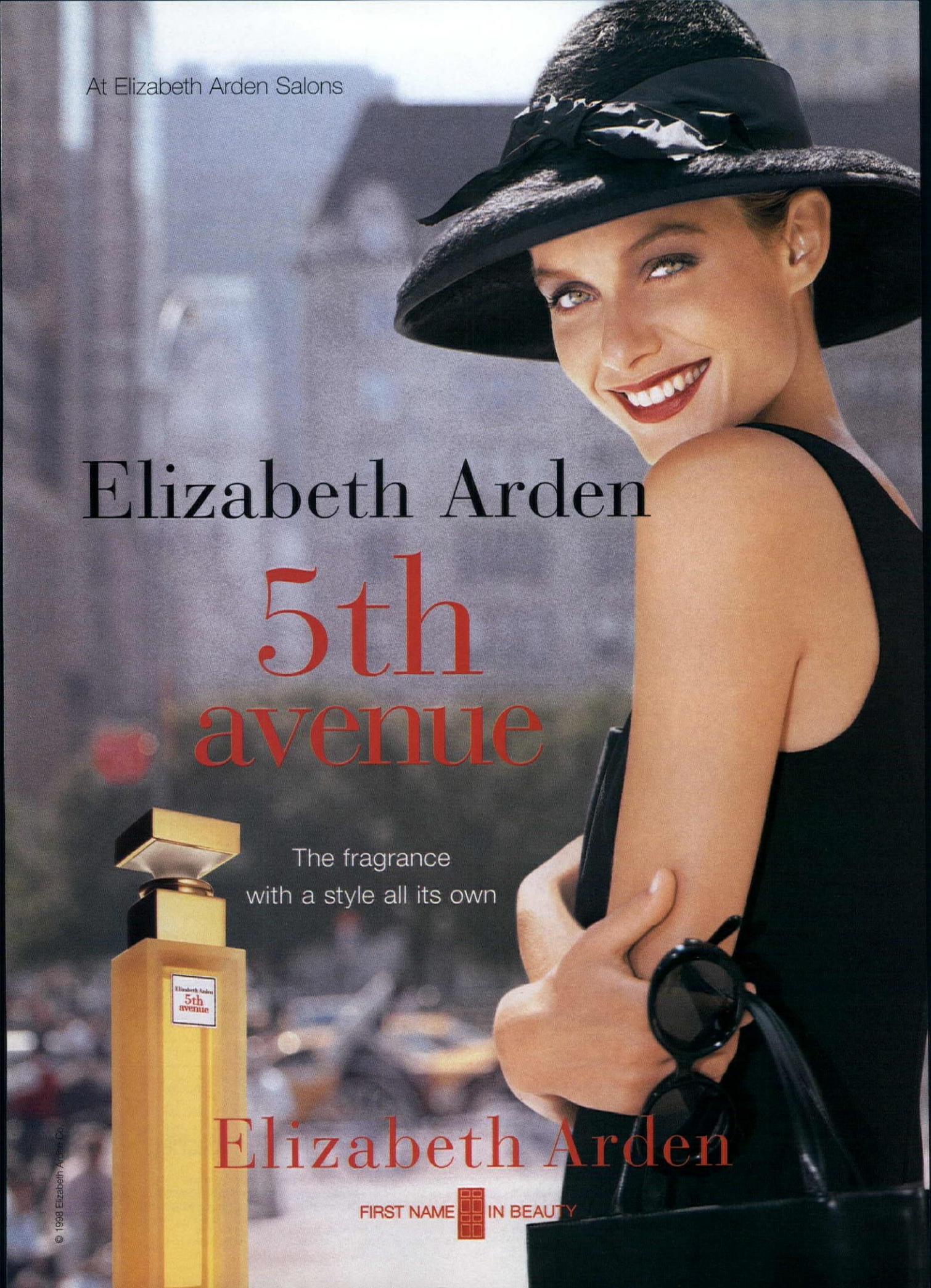


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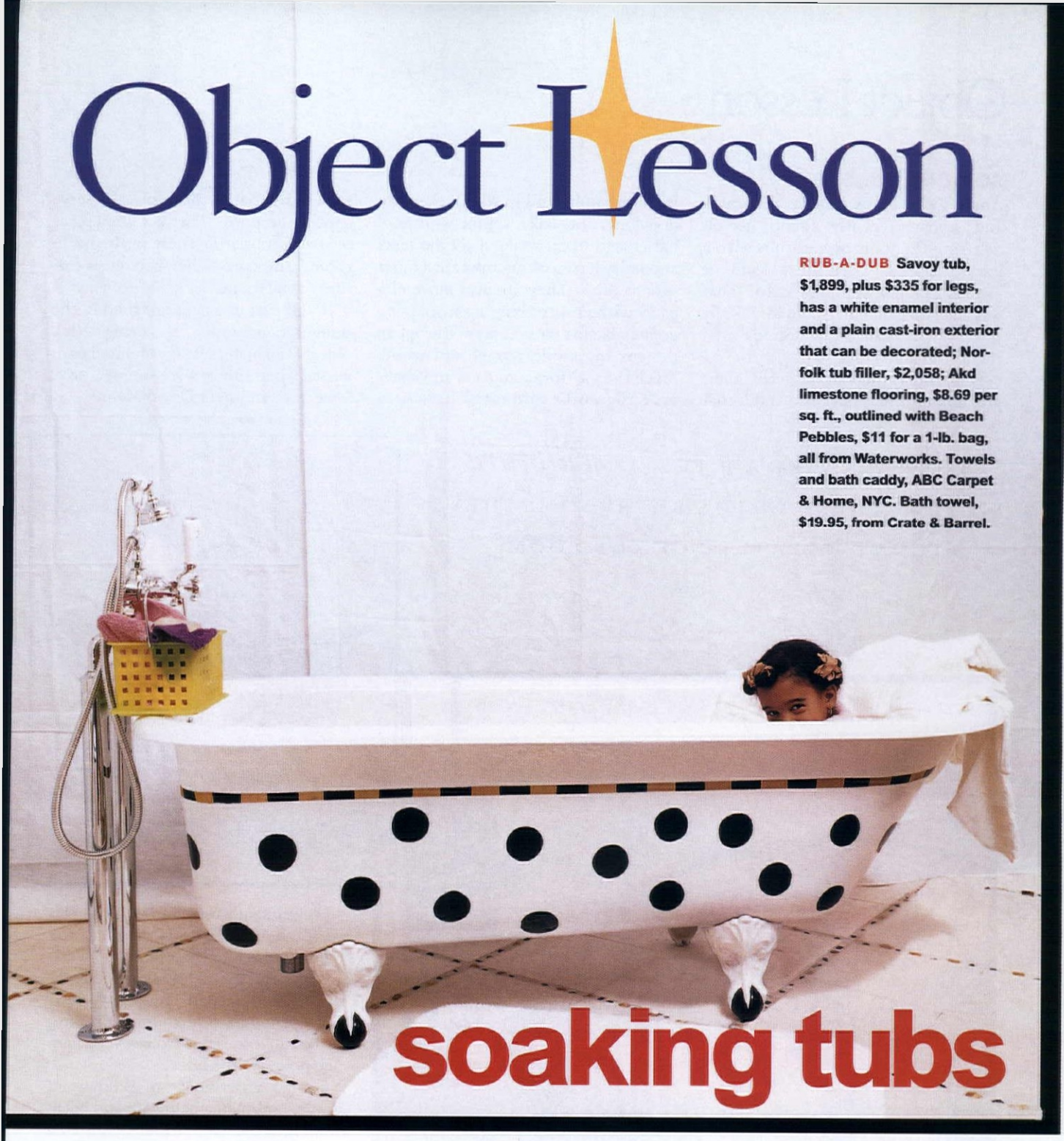
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Object Lesson



RUB-A-DUB Savoy tub, $1,899, plus $335 for legs, has a white enamel interior and a plain cast-iron exterior that can be decorated; Norfolk tub filler, $2,058; Akd limestone flooring, $8.69 per sq. ft., outlined with Beach Pebbles, $11 for a 1-lb. bag, all from Waterworks. Towels and bath caddy, ABC Carpet & Home, NYC. Bath towel, $19.95, from Crate & Barrel.

soaking tubs

Soaking tubs, with their suggestion of ample **leisure time**, seem slightly old-fashioned, even when their designs are modern. But these **freestanding bathtubs** are back, and their popularity reflects a **new appreciation** of form, craftsmanship, and **time-honored materials** such as cast iron, wood, and **copper**. Most are deep enough to get you up to your neck in **hot water**.

WRITTEN BY INGRID ABRAMOVITCH PRODUCED BY NEWELL TURNER

Object Lesson

SOAKING TUBS

Annie Kelly, a Los Angeles decorator and stylist, recently found herself debating the topic of bathtubs with a local real-estate developer fond of installing indoor whirlpool baths. "That was the craze here in the 1980s," Kelly says, "but it turned out nobody used them. Too much fuss."

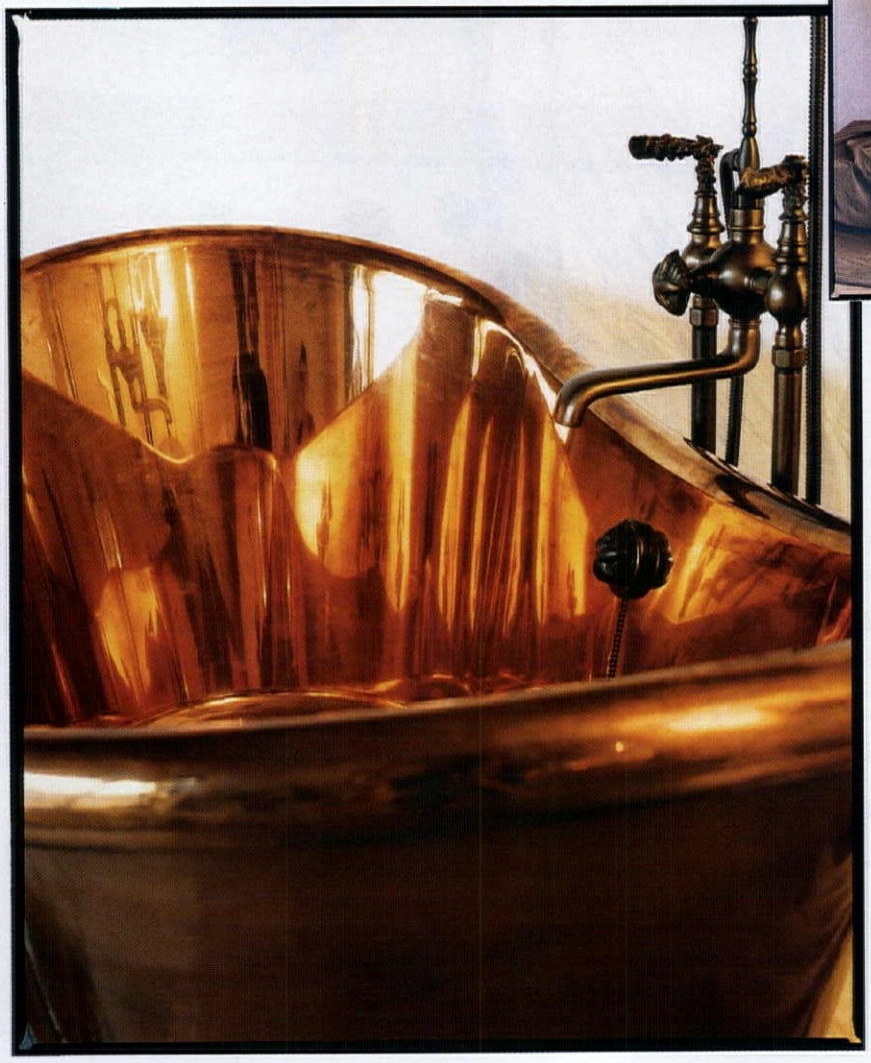
Her clients now want what their grandparents may have had: a tub that is freestanding and in which they can take long, hot soaks. Unlike whirlpool baths, with their molded acrylic seats and noisy jets, soaking tubs are a quiet way to relax. They are also more elegant, with choices ranging from deep copper basins to sexy new European designs in stainless steel and wood. Since the California movers and shakers Kelly works with rarely have time for leisurely baths, these tubs also serve another purpose. "They act like a piece of sculpture sitting there in the bathroom," she says. "They become a feature of the room."

It's all part of a general trend in the design community to bring back objects and materials "that remind us of a time when things were simpler," says New York architect David Mann.

"THEY ACT LIKE A PIECE OF *sculpture* SITTING THERE IN THE BATHROOM. THEY BECOME A FEATURE OF THE ROOM"

ANNIE KELLY
DECORATOR AND STYLIST, L.A.





He frequently uses vintage tubs in his work. He tiled an entire room in the Hamptons in blue-glass mosaic, leaving it empty save for a white cast-iron bathtub. The room had French windows that opened onto surrounding rooms, so the tub was visible from several vantage points in the house.

For an apartment in Manhattan, Mann combined a bedroom and bathroom into one large room, and used a claw-foot tub, open on three sides, as a design element in the space.

"When things float in a room like that, you get a better quality of space," he says.

OLYMPIC METAL **The Archeo copper bath, $41,708 including copper hardware, is handcrafted in France. From Kallista through Martin Lane, Los Angeles, CA. Woven-leather-and-wood stool, $75 to $175, from Afghanistan, Craft Caravan Inc., NYC. Jumbo cup and saucer, $32, in celadon crackled ceramic, by Jars through Alga Bar, Los Angeles.**

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Object Lesson

JAPAN'S BATH

In Europe and colonial America, bathing was often viewed with a certain suspicion (Benjamin Franklin's critics loved to make fun of his penchant for the tub). But in Japan, baths have always been a central part of the culture. As early as the third century, Chinese voyagers recorded the cleansing rituals that were a part of Shinto.

While Japan's *sentos*, or public baths, are well-known, the *furo*, or private bath, traditionally made of hinoki cypress and installed in a small freestanding building opening onto a garden, is equally important. A modern version of the *furo* is being made in Oregon out of Port Orford cedar—essentially the same wood as hinoki. The manufacturer, Oriental Hinoki Products, has modernized this soaking tub. While the classic *furo* had a fire underneath it to heat the water, this one uses an electrical heating system that keeps the water at a constant temperature. Instead of the tub being emptied after use, a filter keeps the water clean.

According to Françoise de Bonneville in *Le livre du bain*, the bather washes thoroughly before entering the *furo*, then soaks silently until the "spirit drifts." You know you've stayed in long enough, she says, when you find yourself reciting haiku in the tub.



JAPANESE FURO TUB



"I LIKE TO LEAVE CAST-IRON TUBS OPEN ON THREE SIDES, NOT PUSHED AGAINST A WALL. YOU GET A BETTER *quality of space*"

DAVID MANN
ARCHITECT, NYC

CLAW-FOOTED CLASSIC

The most popular freestanding tub is one our ancestors would recognize: the Victorian tub in cast iron, standing on claw feet that have an occasional gargoyle's head thrown in for good measure. The recent popularity of the design has created a market in vintage bathtubs, and now several large manufacturers are offering new versions of this classic. These come deep enough that you can immerse your entire body up to your chin in hot water while resting your arms on the traditional curved rims. At up to seven feet long and averaging thirty inches in width, they are sufficiently

BUILT FOR TWO **Kohler Vintage cast-iron bath, $5,078, AF Supply. Towels, assorted soaps, and slippers, Portico Bed and Bath, NYC. Stainless-steel footstool, $150, and tin plate, $25, C.I.T.E. Design, NYC. Left: Hinoki Hot Soaking Tub, $3,500 to $4,900, Oriental Hinoki Products, OR.**

TOP: PHOTOGRAPH BY FRANCINE FLEISCHER; STYLED BY PAULA FOX. BOTTOM: PHOTOGRAPH BY RICHARD PIERCE

Poppies on Blue shown with coordinating
Poppies accessories, stemware and flatware

peanut butter and jelly

champagne
and sunsets

t-shirts
& jeans

romeo and juliet



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roomy to stretch out in. But if that's not big enough, Kohler has introduced a cast-iron Vintage Bath, which, at 72 by 42 inches, is ample for two.

An advantage of buying a new cast-iron bathtub is that it doesn't need to be re-enameled, a process that can cost several hundred dollars. Unlike some old tubs, new ones also come with drainage systems that adapt easily to modern building codes, so they can be fitted with a wider variety of fixtures.

"You have the flexibility to put this tub anywhere in the room," says Peter Sallick, president and CEO of the Waterworks bathroom specialty chain, who tracked down a German supplier that has made cast-iron tubs since the turn of the century. Sallick points out that these baths must be fitted with exposed pipes and mixers, unlike most built-in tubs, but he feels the design of the metal fixtures only adds to the tubs' charm. And while the hardware exists to convert them into showers, he doesn't recommend it, since cast-iron baths can be awkward to climb into, as well as slippery.

"NEARLY ALL OUR BATHS ARE 19 INCHES DEEP. IF YOU'RE GOING TO *spoil yourself*, YOU MIGHT AS WELL SPOIL YOURSELF"

MAX PIKE
MAX PIKE BATHROOMS, LONDON



LUXURIOUS MATERIALS

Soaking tubs made of materials predating cast iron are also being resurrected. In San Francisco, Sabina Marble & Granite offers tubs chiseled out of slabs of marble. In Milan, designer Andrea Rossetti creates beech bathtubs, using computer mapping to carve the wood on a vertical grain so it doesn't dry out between baths. Linda Smith Johnston, a woodworker in Fort Lauderdale, Florida, sells a mahogany bathtub based on the one she created for herself on her boat.

A particularly striking tub is Kallista's hand-hammered copper Archeo bath, a gleaming vessel 65 inches long and 31 inches wide, made in France by the same coppersmith firm that repaired the Statue of Liberty's torch. Copper, a natural heat conductor, was favored for bathtubs in ancient Greece and Rome but eventually lost out to materials that were easier to mass-produce and clean. For the tub to stay shiny, the interior must be polished with a copper cleaner as often as once a week (some people prefer the greeny-blue look of oxidized copper, in which case the tub doesn't need to be polished much at all). "The maintenance is high," says Kallista's general manager, Christopher Lohmann. But he notes that prospective owners of this bathtub, which retails for $41,708 for the tub and faucets, are likely to have help at home for tasks such as polishing copper.

NEW DIRECTIONS

The traditional soaking tub is also inspiring new interpretations. In London, Max Pike Bathrooms sells the Ursula tub, an oval bathtub more than six feet long and made of seamless stainless steel by a Glasgow company, Submarine. "It's amazing," Pike says.

SHINE ON Ursula seamless stainless-steel bathtub, about $16,000, made in Glasgow by Submarine. Available through Max Pike Bathrooms, London. Wire-mesh Rascal chair, $157, bath towel, $66, mesh bin, $18, polished-chrome stand, $74, and wire coat hanger, $10, all from the Conran Shop, London.

Spring Fever

FOR THOSE PLAGUED BY POLLEN, THIS SEASON CAN MEAN MISERY



If every year the arrival of warmer weather begins a season of discomfort, you probably suffer from spring allergies. Classic symptoms include sneezing, nasal congestion, throat irritation, and itchy, watery eyes. Often called "hay fever," spring allergies have nothing to do with hay and everything to do with pollen, the powder-like substance plants and trees release during the growing season.



It's War

Think of allergies as a mini-war waging within the body. It's a senseless battle—allergic reactions are caused when the immune system overreacts to otherwise harmless pollen. Armed for some serious fighting, the body releases a series of chemical weapons called histamines. These are the culprits that make you feel so awful—they cause unpleasant symptoms such as wheezing and watery eyes.

Stronger Medicine



If the idea of closing your windows to spring's sweet smells troubles you, you're not alone—many allergy sufferers resent the restrictions allergies place on their lives. Furthermore, allergies that go unchecked may worsen with time. The more irritated your body gets from pollen, the more sensitive you become. In both cases, the best strategy may be medication.

Rx For Relief

Antihistamines are oral medications that counter the histamines' effect. Medications have been developed to relieve symptoms and stop the misery from escalating. Over-the-counter drugs aim to lessen allergies' worst symptoms, but known side effects include drowsiness, fatigue and dehydration. However, a whole new category of non-sedating antihistamines (available by prescription only) has been introduced in the past few years.



Take Action

As with any condition, spring allergies are best evaluated and treated by a physician. Once diagnosed, your doctor can determine whether you might benefit from medication. In some cases, you may be referred to an allergist—an internal medicine practitioner specializing in the recognition and treatment of allergies. Bottom line? There are ways to curtail suffering.

Is It A Cold Or An Allergy?

Sneezing, runny nose, itchy throat—allergic symptoms can be misleading. Maybe you're just coming down with an ill-timed spring cold? If you agree with one or more of the statements below, you probably suffer from allergies:

- You don't have any fever, aches or pains.
- Symptoms began almost immediately and without a build-up over a few days.
- Your symptoms occur at the same time every year.
- Your symptoms are not clearing up within a week.

Avoiding Pollen

You can help lessen your body's reaction to pollen if you minimize your exposure to it. A few steps to relieve some of your discomfort:

- Keep your windows and doors closed. Use air conditioning both at home and in the car.
- Avoid early morning outdoor activities. Plants produce the greatest amount of pollen between 5 and 10 A.M.
- Don't hang laundry outside, where pollen can gather on your clothes.
- Shower at night and rinse your hair before you go to bed.
- Avoid outdoor exercise in smoggy areas where pollutants may cause further irritation.

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In fact, in tests conducted by allergists, drowsiness in people who took Allegra was similar to placebo (sugar pill), 1.3% vs 0.9%. The most commonly reported adverse experiences for Allegra and placebo are cold or flu (2.5% vs 1.5%), nausea (1.6% vs 1.5%), and menstrual pain (1.5% vs 0.3%).

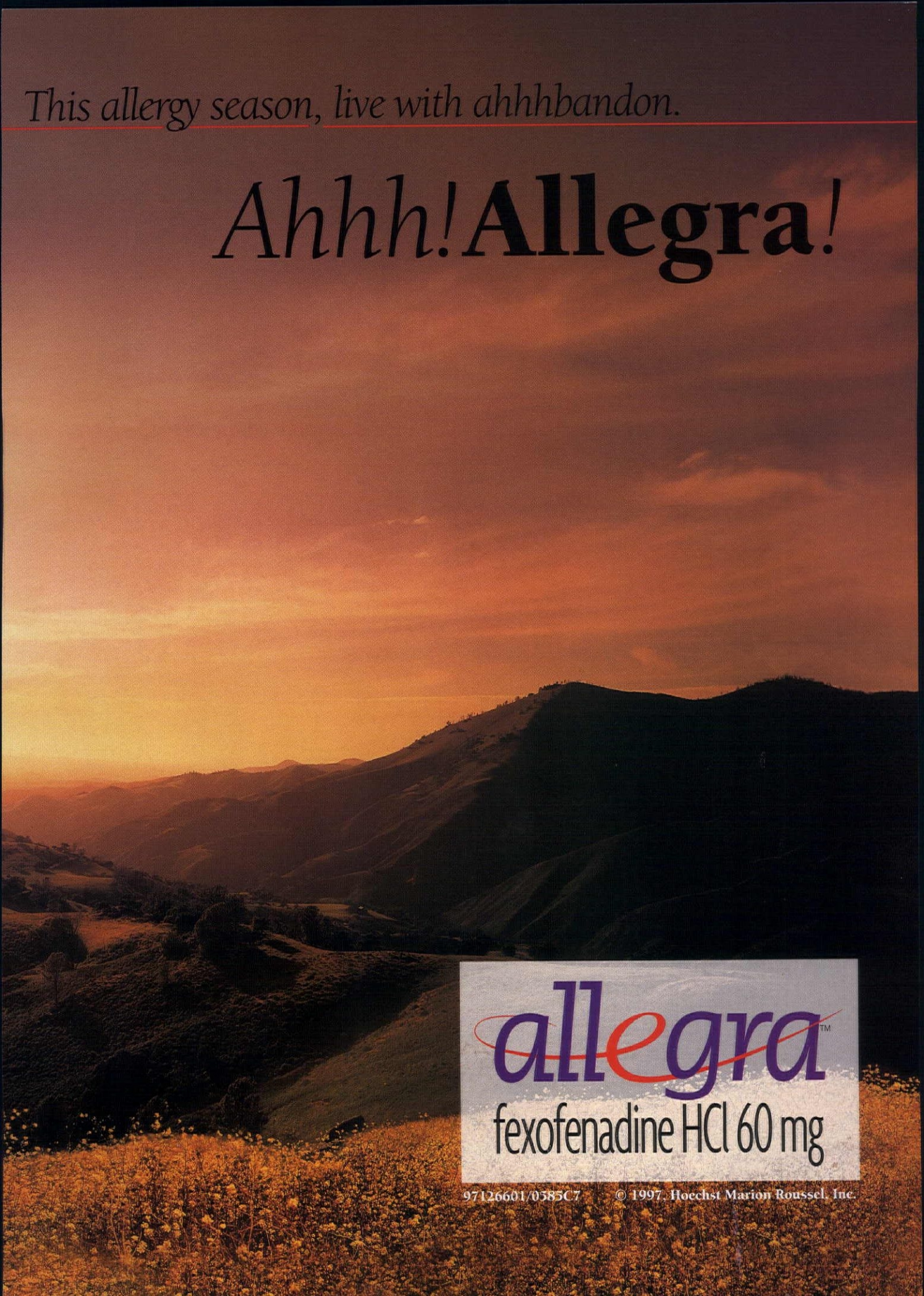
And Allegra is safe to take as prescribed—one capsule, twice a day for people 12 and over. Most important of all, its effectiveness doesn't wear off as the day wears on.

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Please see additional important information on adjacent page.




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Brief Summary of
Prescribing Information as of October 1996

ALLEGRA™
(fexofenadine hydrochloride) Capsules
60 mg

INDICATIONS AND USAGE
ALLEGRA™ is indicated for the relief of symptoms associated with seasonal allergic rhinitis in adults and children 12 years of age and older. Symptoms treated effectively include sneezing, rhinorrhea, itchy nose/palate/throat, itchy/watery/red eyes.

CONTRAINDICATIONS
ALLEGRA™ is contraindicated in patients with known hypersensitivity to any of its ingredients.

PRECAUTIONS

Drug Interactions
In two separate studies, fexofenadine hydrochloride 120 mg twice daily (twice the recommended dose) was co-administered with erythromycin 500 mg every 8 hours or ketoconazole 400 mg once daily under steady-state conditions to normal, healthy volunteers (n=24, each study). No differences in adverse events or QTc interval were observed when subjects were administered fexofenadine hydrochloride alone or in combination with erythromycin or ketoconazole. The findings of these studies are summarized in the following table:

Effects on Steady-State Fexofenadine Pharmacokinetics After 7 Days of Co-Administration with Fexofenadine Hydrochloride 120 mg Every 12 Hours (twice recommended dose) in Normal Volunteers (n=24)

Concomitant Drug	$C_{max,SS}$ *(Peak plasma concentration)*	$AUC_{SS}(0\text{-}12h)$ *(Extent of systemic exposure)*
Erythromycin (500 mg every 8 hrs)	+82%	+109%
Ketoconazole (400 mg once daily)	+135%	+164%

The mechanisms of these interactions are unknown, and the potential for interaction with other azole antifungal or macrolide agents has not been studied. These changes in plasma levels were within the range of plasma levels achieved in adequate and well-controlled clinical trials. Fexofenadine had no effect on the pharmacokinetics of erythromycin or ketoconazole.

Carcinogenesis, Mutagenesis, Impairment of Fertility
The carcinogenic potential and reproductive toxicity of fexofenadine hydrochloride were assessed using terfenadine studies with adequate fexofenadine exposure (based on plasma area-under-the-curve [AUC] values). No evidence of carcinogenicity was observed when mice and rats were given daily oral doses of 50 and 150 mg/kg of terfenadine for 18 and 24 months, respectively; these doses resulted in plasma AUC values of fexofenadine that were up to four times the human therapeutic value (based on a 60-mg twice-daily fexofenadine hydrochloride dose).
In in-vitro (Bacterial Reverse Mutation, CHO/HGPRT Forward Mutation, and Rat Lymphocyte Chromosomal Aberration assays) and in-vivo (Mouse Bone Marrow Micronucleus assay) tests, fexofenadine hydrochloride revealed no evidence of mutagenicity.
In rat fertility studies, dose-related reductions in implants and increases in postimplantation losses were observed at oral doses equal to or greater than 150 mg/kg of terfenadine; these doses produced plasma AUC values of fexofenadine that were equal to or greater than three times the human therapeutic value (based on a 60-mg twice-daily fexofenadine hydrochloride dose).

Pregnancy
Teratogenic Effects: Category C. There was no evidence of teratogenicity in rats or rabbits at oral terfenadine doses up to 300 mg/kg; these doses produced fexofenadine plasma AUC values that were up to 4 and 37 times the human therapeutic value (based on a 60-mg twice-daily fexofenadine hydrochloride dose), respectively.
There are no adequate and well-controlled studies in pregnant women. Fexofenadine hydrochloride should be used during pregnancy only if the potential benefit justifies the potential risk to the fetus.
Nonteratogenic Effects. Dose-related decreases in pup weight gain and survival were observed in rats exposed to oral doses equal to and greater than 150 mg/kg of terfenadine; at these doses the plasma AUC values of fexofenadine were equal to or greater than 3 times the human therapeutic values (based on a 60-mg twice-daily fexofenadine hydrochloride dose).

Nursing Mothers
There are no adequate and well-controlled studies in women during lactation. Because many drugs are excreted in human milk, caution should be exercised when fexofenadine hydrochloride is administered to a nursing woman.

Pediatric Use
Safety and effectiveness of ALLEGRA™ in pediatric patients under the age of 12 years have not been established. Across well-controlled clinical trials in patients with seasonal allergic rhinitis, a total of 205 patients between the ages of 12 to 16 years received doses ranging from 20 mg to 240 mg twice daily for up to two weeks. Adverse events were similar in this group compared to patients above the age of 16 years.

Geriatric Use
In placebo-controlled trials, 42 patients, age 60 to 68 years, received doses of 20 mg to 240 mg of fexofenadine twice daily for up to two weeks. Adverse events were similar in this group to patients under age 60 years.

ADVERSE REACTIONS
In placebo-controlled clinical trials, which included 2461 patients receiving fexofenadine hydrochloride at doses of 20 mg to 240 mg twice daily, adverse events were similar in fexofenadine hydrochloride and placebo-treated patients. The incidence of adverse events, including drowsiness, was not dose related and was similar across subgroups defined by age, gender, and race. The percent of patients who withdrew prematurely because of adverse events was 2.2% with fexofenadine hydrochloride vs 3.3% with placebo. All adverse events that were reported by greater than 1% of patients who received the recommended daily dose of fexofenadine hydrochloride (60 mg twice-daily), and that were more common with fexofenadine than placebo, are listed in the following table.

Adverse Experiences Reported in Placebo-Controlled Seasonal Allergic Rhinitis Clinical Trials at Rates of Greater Than 1%

Adverse Experience	*Fexofenadine 60 mg Twice Daily (n=679)*	*Placebo Twice Daily (n=671)*
Viral Infection (cold, flu)	2.5%	1.5%
Nausea	1.6%	1.5%
Dysmenorrhea	1.5%	0.3%
Drowsiness	1.3%	0.9%
Dyspepsia	1.3%	0.6%
Fatigue	1.3%	0.9%

Adverse events occurring in greater than 1% of fexofenadine hydrochloride-treated patients (60 mg twice daily), but that were more common in the placebo-treated group, include headache and throat irritation.
The frequency and magnitude of laboratory abnormalities were similar in fexofenadine hydrochloride and placebo-treated patients.

Prescribing Information as of October 1996

Hoechst Marion Roussel, Inc.
Kansas City, MO 64137 USA

97126601/0585C7

US Patents 4,254,129; 5,375,693.

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Name _____

Address _____

City _____ **State** _____ **ZIP** _____

Phone Number (optional) _____

True or False?

1. Anyone can suffer from spring allergies. T F
2. Spring allergies are not serious. T F
3. Spring allergies are a common malady. T F
4. Since allergies pass with the season, people rarely see a doctor about them. T F
5. If you have spring allergies, you've probably inherited that tendency. T F
6. Most people outgrow their spring allergies. T F
7. All antihistamines are the same. T F

Answers:

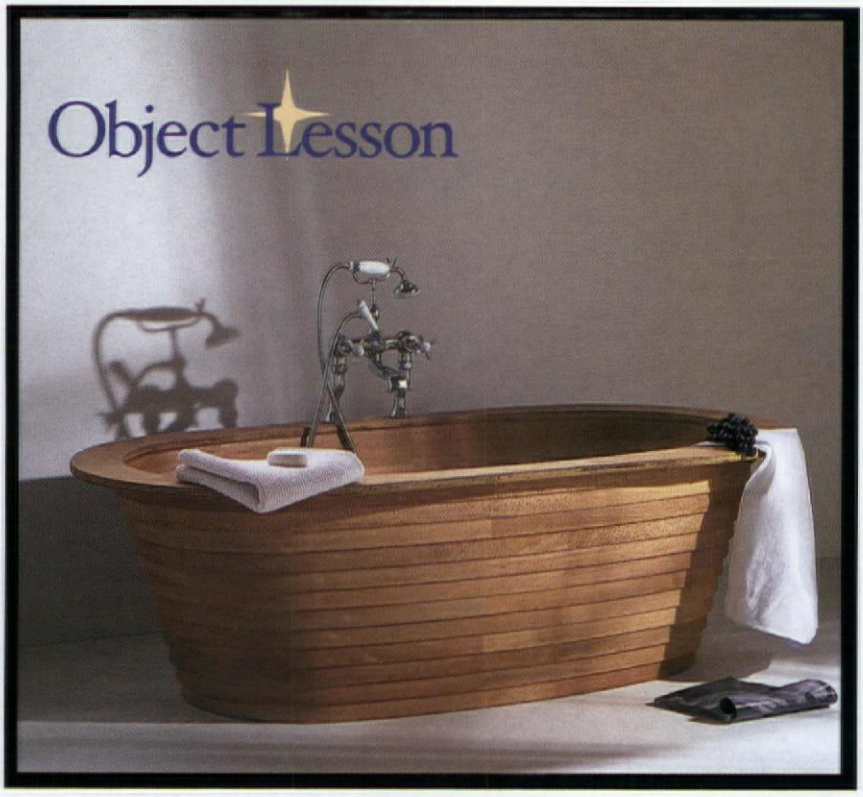
1. TRUE: But, it is more likely to be found in young adults, specifically under the age of 45.
2. FALSE: Untreated, spring allergies can lead to such complications as sinusitis, nasal polyps, and the loss of smell and taste.
3. TRUE: Allergies are believed to affect as many as 40 million adults and children in the U.S.
4. FALSE: Allergies rank among the "top ten" reasons for physician visits in the U.S.
5. TRUE: A child with one parent who suffers from allergies has a 25% chance of developing allergies. If both parents do, the likelihood increases to 66%.
6. FALSE: Some people do find that allergies improve spontaneously, particularly during childhood and adolescence. Experts believe, however, that most adults do not outgrow their allergic tendencies.
7. FALSE: While most over-the-counter antihistamines list drowsiness as a side effect, your primary-care physician or allergist can prescribe you a non-sedating antihistamine. Ask your doctor for more information.

Official Sweepstakes Rules and Regulations: NO PURCHASE NECESSARY. Entrant must be a U.S. resident and 18 years of age or over as of May 1, 1998. Odds of winning depend on number of entries received. One entry per person. To enter, complete quiz with your name, address and telephone number (optional) and send to: Windsurfing Sweepstakes, Condé Nast Publications, 350 Madison Avenue, 17th floor, New York, NY 10017, Attn: Cathy Alessio. Entries must be received by May 31, 1998 and must be on official entry form or a hand-drawn facsimile. Not responsible for lost, late, misdirected or illegible entries. Mechanically reproduced entries not eligible. Winner will be chosen in a random drawing of all entries received on or around June 15, 1998. Winner will be notified by certified mail. All decisions of the judges are final. One Grand Prize Winner will be awarded a four-day trip from the major commercial airport closest to their home to Lake Tahoe. Trip for two complete with round-trip coach airfare, 3-nights hotel accommodations (double occupancy). Also includes one day of windsurfing lessons (including all rentals). Approximate retail value of the Grand Prize Vacation is $5,000. Meals, additional transportation, and other expenses not included. Trip must be completed within one year from date of acceptance. Income and other taxes, if any, are the sole responsibility of the winner. Scheduling subject to availability; restrictions and blackout dates may apply. No cash refund or substitution will be made if Winner and/or guest do not use any portion of awarded prize. Acceptance of prize constitutes consent to use Winner's name and likeness for editorial, advertising and publicity purposes. Winner may be required to sign an Affidavit of Eligibility and Winner and travel companion may be required to sign a Liability/Publicity Release, which must be returned within 14 days from date of notification or an alternate winner may be chosen. All entries become the property of sponsors and will not be acknowledged or returned. Prizes are not transferable, and may not be given, bartered or sold once issued as an award; no substitution for prize except by sponsors in case of unavailability, in which case prizes of equal or greater value will be substituted. Subject to all applicable federal, state and local laws and regulations. Void in Puerto Rico and where prohibited. Employees of The Condé Nast Publications, Hoechst-Marion Roussel, USA, or their agencies and immediate families are not eligible. For the name of the Winner, send a self-addressed, stamped envelope to: Windsurfing Sweepstakes Winner, 350 Madison Avenue, New York, NY 10017, Attn: Cathy Alessio, after June 30, 1998. Sweepstakes sponsored by The Condé Nast Publications Inc.

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Object Lesson



BEECH YOU TO IT **Wooden bathtub, about $3,700, by Italian designer Andrea Rossetti, made of steam-curved beech. Available through Caracalla, Milan. The faucet, $1,275 to $1,550, in chrome and ceramic with handheld shower, by Giovanni Garrone through Whitehaus Collection. Sources, see back of book.**

"There are no join marks anywhere. It's totally seamless and very contemporary. If you had a big loft, you could put the bath in the middle of the room."

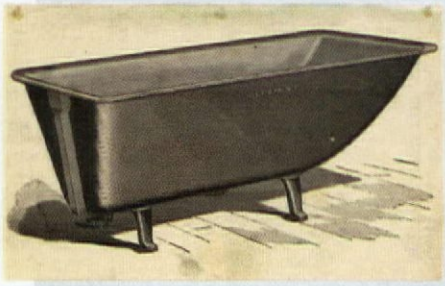
New York interior designer David Kaplan specified a concrete tub for the Cancer Research Institute Showhouse in Manhattan last winter. Fabricated by a Poughkeepsie, New York, concrete manufacturer called Get Real Surfaces, the bath is no concrete box: made from a mold, it has neoclassic fluting and a curved shape. The concrete, polished to a smooth sheen and tinted green, has the texture of marble or stone. "I think the tub has the feeling of an ancient Italian spa," Kaplan says.

But even when made out of newer materials, these freestanding soaking tubs work on an old-fashioned principle: being up to your neck in hot water means loving every minute of it.

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CHRISTOPHER LOHMANN
GENERAL MANAGER, KALLISTA

AN OLD-FASHIONED SOAK



Vintage tubs are highly fashionable and easy to find, especially claw-footed cast-iron baths and vitreous-china tubs made before World War I. Both are durable, and vintage cast-iron tubs can also be inexpensive: at United House Wrecking in Stamford, CT, prices start at $300. At an average height of 17 inches (without feet), most vintage tubs are deep enough to immerse the shoulders when bathing, if not quite as deep as some of the new versions on the market. Leonard Schechter, whose Urban Archaeology stores in New York sell high-end vintage bathtubs, offers these tips:

- In cast iron, look for a tub whose porcelain glaze is in good condition. Today most tub surfaces are restored by being coated with epoxy paint, which lasts just two to five years. (Original tubs have long-lasting porcelain glazes fired in a kiln.)
- When buying hardware, be aware that you are limited to that which fits the configuration of holes on a particular vintage tub. Schechter can modify both vintage and new hardware so they work with any tub.
- Make sure the faucet is positioned higher than the overflow, otherwise dirty water could be siphoned into your clean-water supply.
- Ask the dealer for the weight of the tub and check with an architect to see if your bathroom can support it. Cast-iron tubs can weigh up to 400 pounds, while vitreous china weighs at least 800 pounds–and that's without water and bathers.





TOP: PHOTOGRAPH BY SIMON UPTON; STYLED BY STAFFORD CLIFF. VINTAGE TUB ILLUSTRATIONS: CULVER PICTURES (3)



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Let's Play House

Robert Kahn's architecture kit is a perfect toy for grown-ups. It helps you design your own place, it's fun, and it saves you money

BY WENDY MOONAN

CREATIVITY and convenience are paradoxical," says New York City architect Robert Kahn (no relation to Louis). "Often when people consider commissioning a house, they want to hire an architect, but assume it will take more time and money—so they back away."

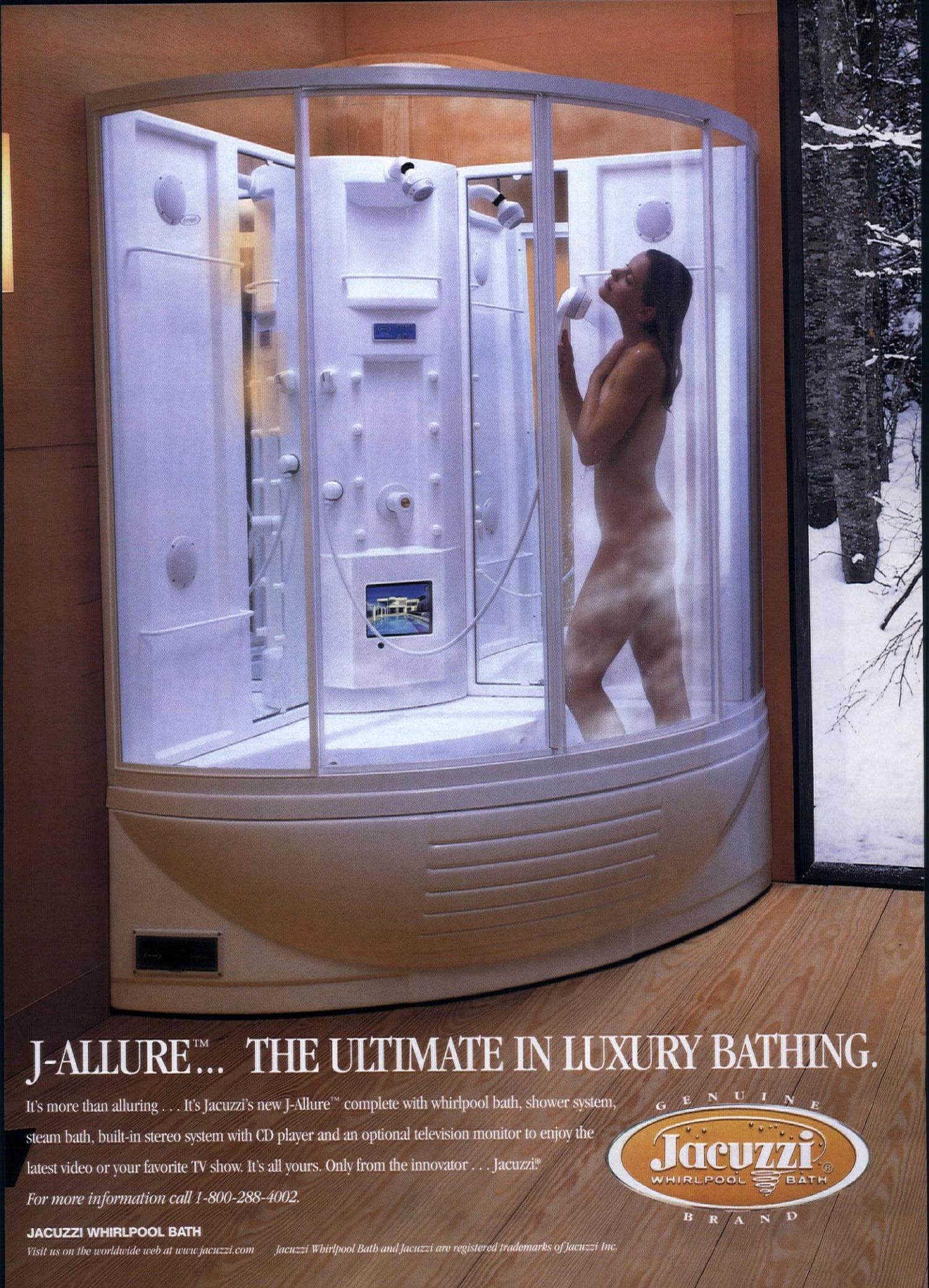
Kahn believes the most successful houses are the result of true collaborations between architect and client. A former visiting architecture professor at Yale and a Prix de Rome winner, he has built houses for some famously imaginative types—Frank Stella, David Mamet, and Kevin Kline—and has spent years thinking about his paradox.

In an effort to introduce architecture to the general public, Kahn invented the KahnHouse, which might be better titled Dream in a Box. It is a kit containing 1:8 scale wooden blocks, a checklist of questions, and an instruction book (available from Robert Kahn Architect, 611 Broadway, New York, NY 10012. www.kahnhouse.com).

NEW KIT ON THE BLOCK Manhattan architect Robert Kahn has created a kit to help laypeople design a house.

"It occurred to me that I could provide a set of tools and the necessary guidance for people to think about the design of their houses before they call me," Kahn says. "The kit allows people who would otherwise never go to an architect to work with one. It also saves time and money. I know, because my parents and I used the same concept before I built their house in St. Louis."

The kit posits questions, such as "What do I need now, and how will those needs change over time?" There are lots of options, but they are



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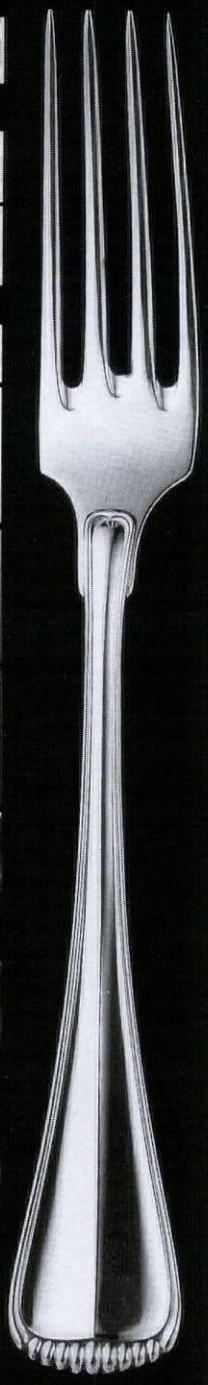
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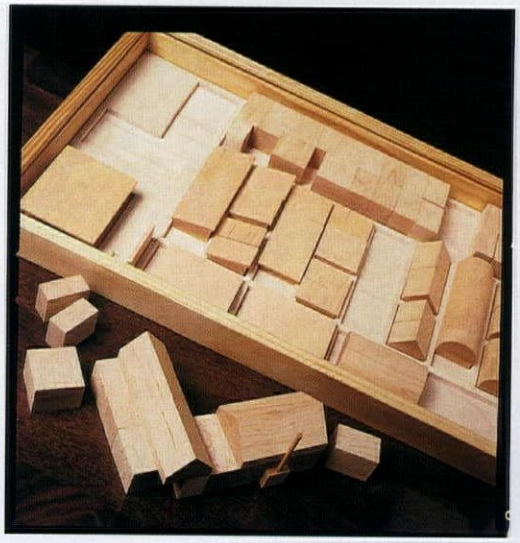
directed. To wit: "To establish the size of the house, you must determine the number of stories, bedrooms, and bathrooms, and if you plan to expand in the future." Once you decide on the overall size, the checklist sends you to the appropriate chapter in the book.

Next come the possible add-ons: a family room, fireplaces, dressing rooms. You are encouraged to consider form, color, materials, and budget. "There are sixteen combinations for rooflines alone," Kahn says.

All style choices are laid out. Should the house be traditional or modern, clapboard or stucco? "You base your decisions on climate, the styles of the other houses in the neighborhood, and what you like," says the architect.

Kahn demonstrates the process. He fills out the checklist. Then he removes all the appropriate blocks from the box. Aided by the graphics in the book, he arranges pieces for the living room, kitchen, bedrooms, and baths into an L-shaped house, with the kitchen as the pivot between the public rooms and the bedrooms. He puts a barrel vault over the living room, then adds a family room, bedroom, and carport. Presto! The L becomes a T. The house's proportions are classical: the living room is 16 by 24 feet, with 12-foot ceilings; the bedroom is 12 by 18 feet. That's probably why you cannot really go wrong with the kit. If you follow it, theoretically you cannot build a bad house.

After a kit owner completes the block house, Kahn will, as part of the initial kit price, generate design plans and photorealistic computer renderings of the house. The owner is also entitled to two hours of consultation with Kahn about the design. After that, Kahn charges an hourly design fee.

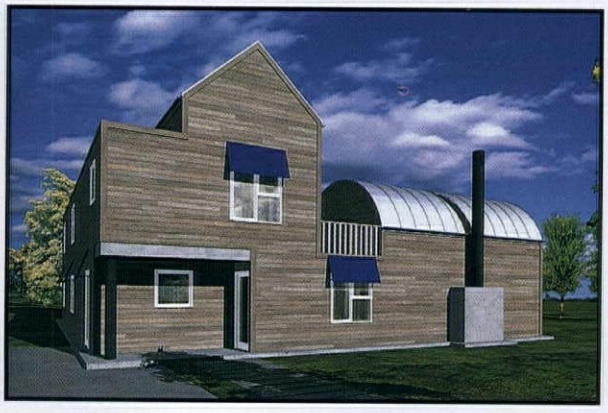


ALMOST HOME The house kit, above, comes with blocks representing rooms, roofs, and accessories. After you build the model, Kahn generates a computer rendering of your design, below.

At this point, all a kit owner needs is a building site and a set of blueprints. For a few thousand dollars—a fifth of his normal architect's fee—Kahn will also provide working drawings that a local architect or builder can adapt to comply with site conditions as well as local codes. If requested, Kahn will also act as the kit owner's on-site architect.

Robert Kahn is trying to change the way people think about architecture. "The kit is more than just an innovative way to provide architectural services," he says. "Of course, it is a means to get a more well-thought-out house. But it also educates people. They think about the design process in a whole different way afterward. It's much more positive."

The kit also involves some quality control. Kahn was determined not to "design a lesser-built house," he says. "We won't use cheap building materials or hardware. All floors are hardwood. Still, with the kit, we can build a custom house for $110 a square foot." If that seems miraculously low, just call his folks.



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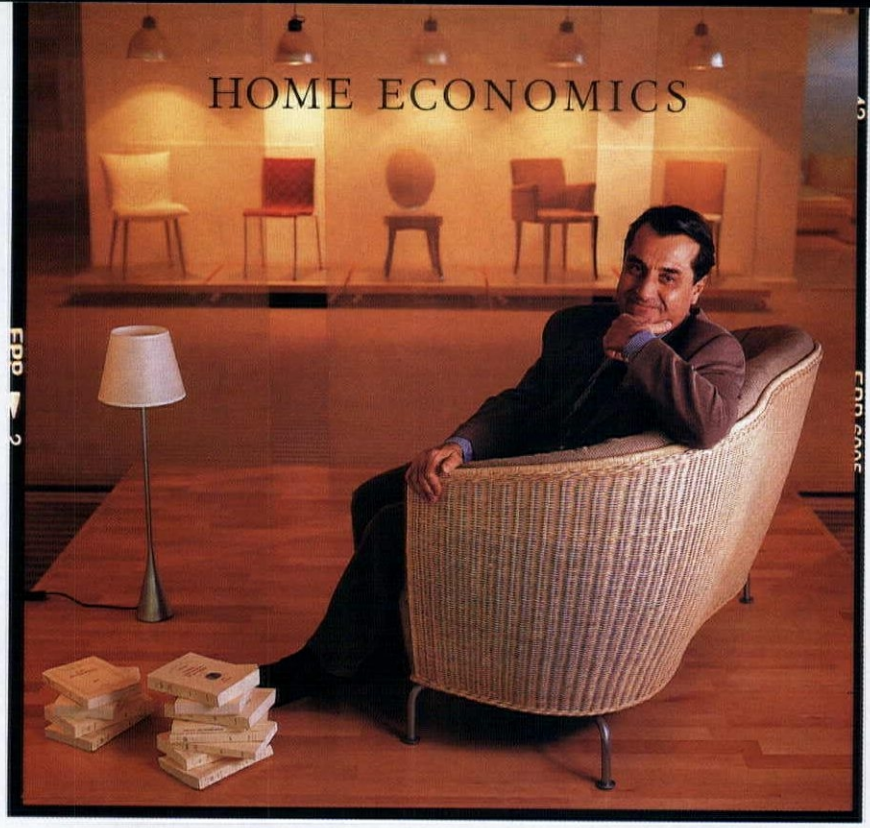


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Young at Art

A new generation of designers creates an accessories line for Ligne Roset

BY LYGEIA GRACE

"YOUNG MEN are fitter to invent than to judge," wrote Francis Bacon, "and fitter for new projects than for settled business." Add young women to the mix, and Pierre Roset, the head of Ligne Roset, an influential furniture company, would probably agree. Roset recently commissioned twenty-five designers—some very young—to develop the firm's first major line of accessories. "We've been researching new ideas for the end of the century," says the Frenchman, "and we think that young designers are the best people to implement them." Consumers can judge this month, when the line debuts at New York's International Contemporary Furniture Fair.

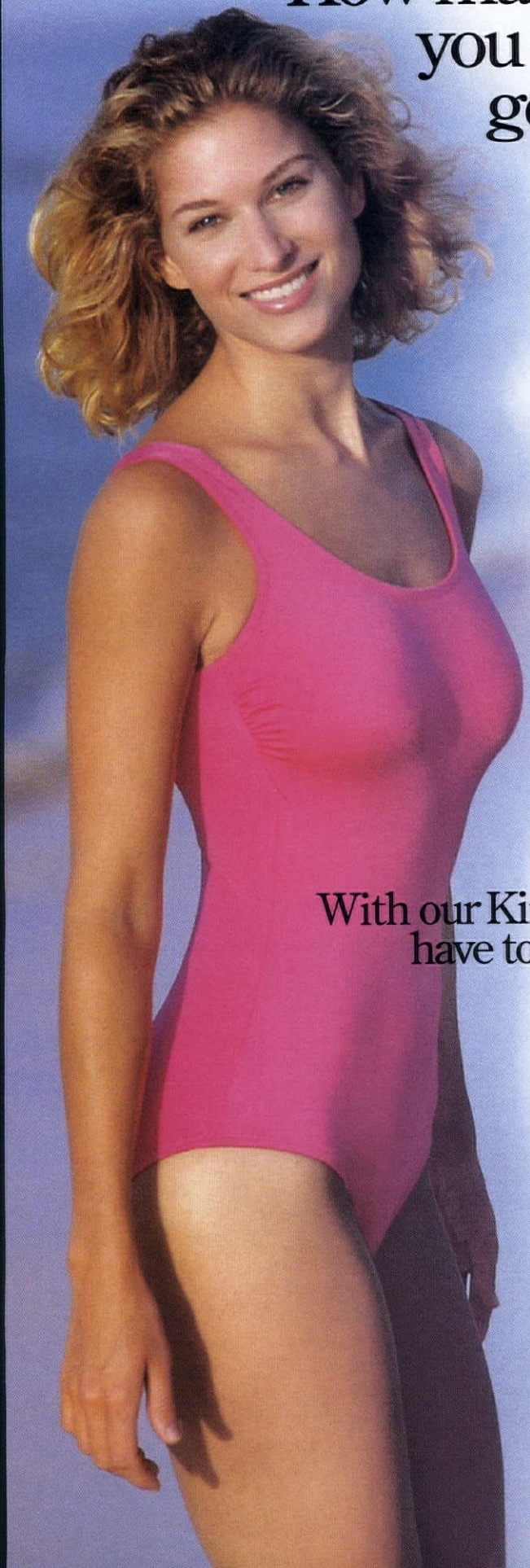
Pierre Roset and his brother, Michel, who oversees design research, gave the recruits very few guidelines, except to include such items as rugs, bowls, and mirrors. The young guard created more than 120 pieces, some destined to be classics. The clever Libris lamp ($170), by twenty-nine-year-old Renaud Thiry, doubles as a bookend. Delphine Gault's Deshabille Moi valet ($170), a minimalist dream from a twenty-seven-year-old, all but asks you to undress. Another twenty-seven-year-old, Ronan Bouroullec, serves up Botanic ($140), a planter with a triple punch.

The scope of the collection reflects Ligne Roset's vast scale. Once a small firm devoted to bentwood walking sticks, the 138-year-old company now sells its sleek and inviting sofas, chairs, tables, and cabinets to nearly a thousand distributors around the world. With the work of up-and-comers complementing furniture by heavy hitters like Pascal Mourgue, Peter Maly, and Didier Gomez, the firm can, boasts Pierre Roset, "outfit the whole house." Except, as he notes, the bathroom and kitchen. But come the millennium, who knows? Ligne Roset may even throw in a sink.

NEXT WAVE Pierre Roset, above, and, below, from left, the Eclipse candelabra, Libris lamp, Botanic planter, Ego vase, and Jour de Fête lamp.



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Woven Dreams

Among the most beautiful textiles to emerge from the reopening of the old Silk Road is the Kaitag, a treasure as mysterious as it is rare

BY MELIK KAYLAN

IN THE MIDDLE ages, when Marco Polo traveled the ancient Silk Road, it had already functioned for centuries as a conduit for East-West trade, especially in textiles, carpets, and, of course, silks. With the collapse of Soviet borders, the ancient Silk Road has suddenly revived, pouring forth pent-up treasures of antique textiles. For us in the West, this has meant the sudden availability of fabrics that often were so rare as to be legendary.

The latest and most mysterious textile to emerge is the Kaitag, virtually unknown in the West until a lone and erudite English enthusiast in his fifties, Robert Chenciner, identified and named it in the late 1980s. He discovered Kaitags in the remote Russian province of Daghestan, an area in the Caucasus, just below Chechnya. He collected and catalogued some two hundred of the best and oldest he could find, which dated from the early seventeenth to the late nineteenth century.

ETERNAL VERITIES Archetypal symbols abound in Kaitags. From top to bottom: Male fertility symbol, sky and stars, Indo-Aryan tree of life, and a sun symbol.

Chenciner called them Kaitags after a small multiethnic group in the region, who disappeared long ago. The textiles themselves are intricate silk-on-cotton embroideries. A rare few are silk on silk; these seem to shimmer with a strange gnostic power. They typically measure approximately three feet in length and about half that in width, and each carries a distinct metaphysical freight in its motifs. Chenciner believes they were intended as ritualistic objects, created to protect children from the evil eye, safeguard marriages, and sanctify funerals. By now, says Chenciner, few

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Use in Patients Approximately 60 Years of Age and Older: The safety and efficacy of CLARITIN-D 24 HOUR Extended Release Tablets in patients greater than 60 years old have not been investigated in placebo-controlled clinical trials. The elderly are more likely to have adverse reactions to sympathomimetic amines.

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Patients should be instructed not to break or chew the tablet and to take it with a glass of water.

Drug Interactions: No specific interaction studies have been conducted with CLARITIN-D 24 HOUR Extended Release Tablets. However, loratadine (10 mg once daily) has been safely coadministered with therapeutic doses of erythromycin, cimetidine, and ketoconazole in controlled clinical pharmacology studies. Although increased plasma concentrations (AUC 0-24 hrs) of loratadine and/or descarboethoxyloratadine were observed following coadministration of loratadine with each of these drugs in normal volunteers (n = 24 in each study), there were no clinically relevant changes in the safety profile of loratadine, as assessed by electrocardiographic parameters, clinical laboratory tests, vital signs, and adverse events. There were no significant effects on QT_c intervals, and no reports of sedation or syncope. No effects on plasma concentrations of cimetidine or ketoconazole were observed. Plasma concentrations (AUC 0-24 hrs) of erythromycin decreased 15% with coadministration of loratadine relative to that observed with erythromycin alone. The clinical relevance of this difference is unknown. These above findings are summarized in the following table:

Effects on Plasma Concentrations (AUC 0-24 hrs) of Loratadine and Descarboethoxyloratadine After 10 Days of Coadministration (Loratadine 10 mg) in Normal Volunteers

	Loratadine	Descarboethoxy-loratadine
Erythromycin (500 mg Q8h)	+ 40%	+46%
Cimetidine (300 mg QID)	+103%	+ 6%
Ketoconazole (200 mg Q12h)	+307%	+73%

There does not appear to be an increase in adverse events in subjects who received oral contraceptives and loratadine.

CLARITIN-D 24 HOUR Extended Release Tablets (pseudoephedrine component) are contraindicated in patients taking monoamine oxidase inhibitors and for 2 weeks after stopping use of an MAO inhibitor. The antihypertensive effects of beta-adrenergic blocking agents, methyldopa, mecamylamine, reserpine, and veratrum alkaloids may be reduced by sympathomimetics. Increased ectopic pacemaker activity can occur when pseudoephedrine is used concomitantly with digitalis.

Drug/Laboratory Test Interactions: The *in vitro* addition of pseudoephedrine to sera containing the cardiac isoenzyme MB of serum creatinine phosphokinase progressively inhibits the activity of the enzyme. The inhibition becomes complete over 6 hours.

Carcinogenesis, Mutagenesis, Impairment of Fertility: There are no animal or laboratory studies on the combination product loratadine and pseudoephedrine sulfate to evaluate carcinogenesis, mutagenesis, or impairment of fertility.

In an 18-month carcinogenicity study in mice and a 2-year study in rats loratadine was administered in the diet at doses up to 40 mg/kg (mice) and 25 mg/kg (rats). In the carcinogenicity studies pharmacokinetic assessments were carried out to determine animal exposure to the drug. AUC data demonstrated that the exposure of mice given 40 mg/kg of loratadine was 3.6 (loratadine) and 18 (active metabolite) times higher than in humans given the maximum recommended daily oral dose. Exposure of rats given 25 mg/kg of loratadine was 28 (loratadine) and 67 (active metabolite) times higher than in humans given the maximum recommended daily oral dose. Male mice given 40 mg/kg had a significantly higher incidence of hepatocellular tumors (combined adenomas and carcinomas) than concurrent controls. In rats, a significantly higher incidence of hepatocellular tumors (combined adenomas and carcinomas) was observed in males given 10 mg/kg and in males and females given 25 mg/kg. The clinical significance of these findings during long-term use of loratadine is not known.

Two-year feeding studies in mice and rats conducted under the auspices of the National Toxicology Programs (NTP) uncovered no evidence of carcinogenic potential of ephedrine sulfate at doses up to 10 and 27 mg/kg, respectively (approximately 16% and 100% of the maximum recommended human daily oral dose of pseudoephedrine sulfate on a mg/m² basis).

In mutagenicity studies with loratadine alone, there was no evidence of mutagenic potential in reverse (Ames) or forward point mutation (CHO-HGPRT) assays, or in the assay for DNA damage (Rat Primary Hepatocyte Unscheduled DNA Assay) or in two assays for chromosomal aberrations (Human Peripheral Blood Lymphocyte Clastogenesis Assay and the Mouse Bone Marrow Erythrocyte Micronucleus Assay). In the Mouse Lymphoma Assay, a positive finding occurred in the nonactivated but not the activated phase of the study.

Decreased fertility in male rats, shown by lower female conception rates, occurred at 64 mg/kg of loratadine (approximately 50 times the maximum recommended human daily oral dose based on mg/m²) and was reversible with cessation of dosing. Loratadine had no effect on male or female fertility or reproduction in the rat at 24 mg/kg (approximately 20 times the maximum recommended human daily oral dose on a mg/m² basis).

Pregnancy Category B: The combination product loratadine and pseudoephedrine sulfate was evaluated for teratogenicity in rats and rabbits. There was no evidence of teratogenicity in reproduction studies with this combination of the same clinical ratio (1:24) at oral doses up to 150 mg/kg (approximately 5 times the maximum recommended human daily oral dose on a mg/m² basis) in rats, and 120 mg/kg (8 times the maximum recommended human daily oral dose on a mg/m² basis) in rabbits. Similarly, no evidence of animal teratogenicity in rats and rabbits was reported at oral doses up to 96 mg/kg of loratadine alone (approximately 75 and 150 times, respectively, the maximum human daily oral dose on a mg/m² basis). There are, however, no adequate and well-controlled studies in pregnant women. Because animal reproduction studies are not always predictive of human response, CLARITIN-D 24 HOUR Extended Release Tablets should be used during pregnancy only if clearly needed.

Nursing Mothers: It is not known if this combination product is excreted in human milk. However, loratadine when administered alone and its metabolite descarboethoxyloratadine pass easily into breast milk and achieve concentrations that are equivalent to plasma levels, with an AUC_{milk}/AUC_{plasma} ratio of 1.17 and 0.85 for the parent and active metabolite, respectively. Following a single oral dose of 40 mg, a small amount of loratadine and metabolite was excreted into the breast milk (approximately 0.03% of 40 mg over 48 hours). Pseudoephedrine administered alone also distributes into breast milk of the lactating human female. Pseudoephedrine concentrations in milk are consistently higher than those in plasma. The total amount of drug in milk as judged by the area under the curve (AUC) is 2 to 3 times greater than in plasma. The fraction of a pseudoephedrine dose excreted in milk is estimated to be 0.4% to 0.7%. A decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother. Caution should be exercised when CLARITIN-D 24 HOUR Extended Release Tablets are administered to a nursing woman.

Pediatric Use: Safety and effectiveness in children below the age of 12 years have not been established.

ADVERSE REACTIONS: Information on adverse reactions is provided from placebo-controlled studies involving over 2000 patients, 605 of whom received CLARITIN-D 24 HOUR Extended Release Tablets once daily for up to 2 weeks. In these studies, the incidence of adverse events reported with CLARITIN-D 24 HOUR Extended Release Tablets was similar to those reported with twice-daily (q12h) 120 mg sustained-release pseudoephedrine alone.

REPORTED ADVERSE EVENTS WITH AN INCIDENCE OF ≥2% IN CLARITIN-D 24 HOUR EXTENDED RELEASE TABLETS TREATMENT GROUP IN DOUBLE-BLIND, RANDOMIZED, PLACEBO-CONTROLLED CLINICAL TRIALS

	PERCENT OF PATIENTS REPORTING			
	CLARITIN-D® 24 HOUR (n = 605)	Loratadine 10 mg (n = 449)	Pseudo-ephedrine 120 mg q12h (n = 220)	Placebo (n = 605)
Dry Mouth	8	2	7	2
Somnolence	6	4	5	4
Insomnia	5	1	9	1
Pharyngitis	5	5	5	5
Dizziness	4	2	3	2
Coughing	3	2	3	1
Fatigue	3	4	1	2
Nausea	3	2	4	2
Nervousness	3	1	4	1
Anorexia	2	<1	2	0
Dysmenorrhea	2	2	2	1

Adverse events occurring in greater than or equal to 2% of CLARITIN-D 24 HOUR Extended Release Tablets-treated patients, but that were more common in the placebo-treated group, include headache.

Adverse events did not appear to significantly differ based on age, sex, or race, although the number of non-whites was relatively small.

In addition to those adverse events reported above, the following adverse events have been reported in fewer than 2% of patients who received CLARITIN-D 24 HOUR Extended Release Tablets:

Autonomic Nervous System: Altered lacrimation, flushing, increased sweating, mydriasis, thirst.

Body As A Whole: Abnormal vision, asthenia, back pain, chest pain, conjunctivitis, earache, eye pain, facial edema, fever, flu-like symptoms, leg cramps, lymphadenopathy, malaise, rigors, tinnitus.

Cardiovascular System: Hypertension, palpitation, tachycardia.

Central and Peripheral Nervous System: Convulsions, dysphonia, hyperkinesis, hypertonia, migraine, paresthesia, tremor.

Gastrointestinal System: Abdominal distension, altered taste, constipation, diarrhea, dyspepsia, flatulence, gastritis, stomatitis, tongue ulceration, toothache, vomiting.

Liver and Biliary System: Cholelithiasis.

Musculoskeletal System: Arthralgia, musculoskeletal pain, myalgia, tendinitis.

Psychiatric: Agitation, depression, emotional lability, irritability.

Reproductive System: Vaginitis.

Resistance Mechanism: Abscess, viral infection.

Respiratory System: Bronchospasm, dyspnea, epistaxis, hemoptysis, nasal congestion, nasal irritation, pleurisy, pneumonia, sinusitis, sputum increased, wheezing.

Skin and Appendages: Acne, pruritus.

Urinary System: Oliguria, micturition frequency, urinary retention, urinary tract infection.

Additional adverse events reported with the combination of loratadine and pseudoephedrine include abnormal hepatic function, aggressive reaction, anxiety, apathy, confusion, euphoria, paroniria, postural hypotension, syncope, urticaria, vertigo, weight gain.

The following additional adverse events have been reported with CLARITIN Tablets: abdominal distress, alopecia, altered micturition, altered salivation, amnesia, anaphylaxis, angioneurotic edema, blepharospasm, breast enlargement, breast pain, bronchitis, decreased libido, dermatitis, dry hair, dry skin, erythema multiforme, hypoesthesia, impaired concentration, impotence, increased appetite, laryngitis, menorrhagia, nasal dryness, peripheral edema, photosensitivity reaction, purpura, rash, seizures, sneezing, supraventricular tachyarrhythmias, upper respiratory infection, urinary discoloration.

Pseudoephedrine may cause mild CNS stimulation in hypersensitive patients. Nervousness, excitability, restlessness, dizziness, weakness, or insomnia may occur. Headache, drowsiness, tachycardia, palpitation, pressor activity, and cardiac arrhythmias have been reported. Sympathomimetic drugs have also been associated with other untoward effects, such as fear, anxiety, tenseness, tremor, hallucinations, seizures, pallor, respiratory difficulty, dysuria, and cardiovascular collapse.

There have been rare postmarketing reports of mechanical upper gastrointestinal tract obstruction in patients taking CLARITIN-D 24 HOUR Extended Release Tablets. In many of these cases, patients have had a history of difficulty in swallowing tablets or have had known upper gastrointestinal narrowing or abnormal esophageal peristalsis.

OVERDOSAGE: In the event of overdosage, general symptomatic and supportive measures should be instituted promptly and maintained for as long as necessary. Treatment of overdosage would reasonably consist of emesis (ipecac syrup), except in patients with impaired consciousness, followed by the administration of activated charcoal to absorb any remaining drug. If vomiting is unsuccessful, or contraindicated, gastric lavage should be performed with normal saline. Saline cathartics may also be of value for rapid dilution of bowel contents. Loratadine is not eliminated by hemodialysis. It is not known if loratadine is eliminated by peritoneal dialysis.

Somnolence, tachycardia, and headache have been reported with doses of 40 to 180 mg of loratadine. In large doses, sympathomimetics may give rise to giddiness, headache, nausea, vomiting, sweating, thirst, tachycardia, precordial pain, palpitations, difficulty in micturition, muscular weakness and tenseness, anxiety, restlessness, and insomnia. Many patients can present a toxic psychosis with delusions and hallucinations. Some may develop cardiac arrhythmias, circulatory collapse, convulsions, coma, and respiratory failure.

The oral median lethal dose for the mixture of the two drugs was greater than 525 and 1839 mg/kg in mice and rats, respectively (approximately 10 and 58 times the maximum recommended human daily oral dose on a mg/m² basis). The oral median lethal dose for loratadine was greater than 5000 mg/kg in rats and mice (greater than 2000 times the maximum recommended human daily oral dose on a mg/m² basis). Single oral doses of loratadine showed no effects in rats, mice, and monkeys at doses as high as 10 times the maximum recommended human daily oral dose on a mg/m² basis.

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locals revere their original power, and none remember how to make them.

Still, as decorative fabrics Kaitags have lost none of their visual eloquence. Kaitag designs reflect Daghestan's varied cultural topography. Influences range from Chinese dragons to Indo-Aryan emblems to Ottoman tulip motifs. But anyone who's seen a few can tell you that the appeal of Kaitags transcends the purely ethnographic. There are many that, to the modern eye, look eerily like early works by Matisse or Klee or Miró, while others look disconcertingly like graffiti.

Chenciner's day job, his profession, is to act as a sort of matchmaker for potential corporate takeovers. The rest of the time, however, he's the kind of scholar-adventurer-impresario the Victorians used to produce. His interest in Kaitags derived, he says, from his interest in symbols, which led him to collect Chinese artifacts, Islamic metalwork, and ultimately Oriental rugs and textiles. He did research on Caucasian carpets in Daghestan, which is where he first saw a few Kaitags, in a small museum. A senior associate member of St. Antony's College at Oxford, Chenciner wrote the only book on the subject (*Kaitag: Textile Art from Daghestan,* Textile Art Publications, London, 1993).

Chenciner's publisher and one of only two principal dealers in Kaitags is Michael Franses of the Textile Gallery, a founder of *Hali*, the world's top antique-rug magazine, and himself a leading authority on Eastern textiles. He is marketing a cohesive group of forty-seven Kaitags as one collection, for $1.2 million. The rest are available separately. Though Kaitags can be found sporadically on the market, the other chief supplier is in Istanbul, Turkey, not far from the Grand Bazaar in a smaller venue, just below the Blue Mosque, called the Arasta Bazaar. The shop's name is Maison du Tapis d'Orient, and the owner, Mehmet Çetinkaya (pronounced *Chet-inkaya*), a graduate of the Belgian Academy of Art, has a renowned eye for the best in his field.

These days the few Kaitags still coming out of Daghestan pass through Çetinkaya. He, like Franses, divides them broadly into three categories, valued roughly at $2,000, $10,000, and $20,000, depending on age, condition, density of stitching, and aesthetic flair. The market is still evolving, but with only two principal dealers, prices should hold and, if other textiles are a guide, should rise inexorably. Indeed, this may be the last chance for most of us to afford our own magical piece of the old Silk Road.



TRIBAL AND UNIVERSAL The design motifs in Kaitags are reminiscent of cultures as diverse as the Aztec, above, and the ancient Persian, right.

Melik Kaylan *is a journalist and documentary filmmaker who collects ancient textiles.*

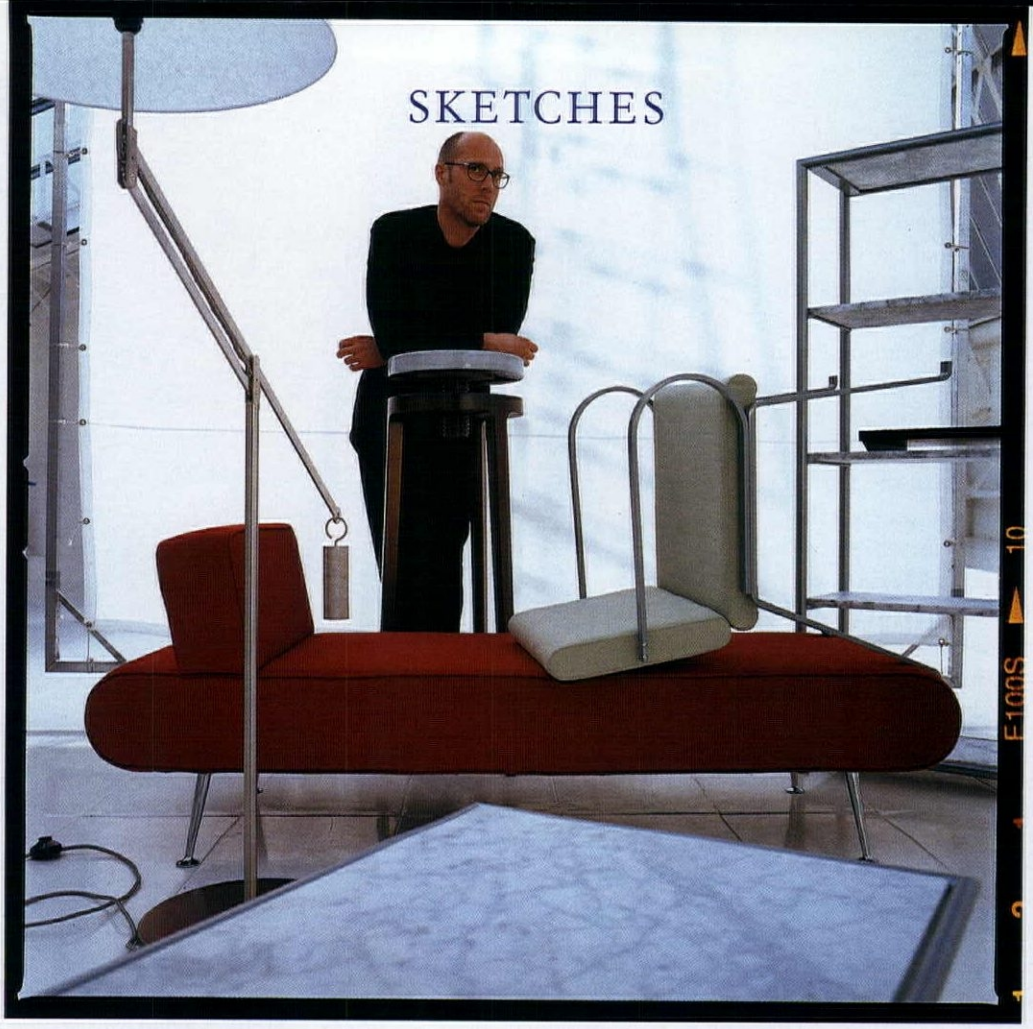


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Discreet Charm

Everything about Christophe Pillet's furniture is understated—except its resounding success

BY LYGEIA GRACE

IF CHRISTOPHE PILLET had his way, he would be making cars. "I like a lot of technical constraints," explains the French furniture designer. "You always have fresh ideas when you work in a field you don't know." Specialists, he says, can get stuck in a "mental routine."

But Pillet's career has been anything but routine. Since winning France's prestigious 1994 Creator of the Year Award, the former member of Philippe Starck's studio has been in constant motion. He has designed his deceptively simple furniture for trendsetting companies such as Cappellini, Ceccotti, and Domeau & Perès and created both public and private interiors around the world. And last year, in his biggest move to date, Pillet was named design director of Ecart International.

Pillet's arrival at Ecart marks a new era for the firm, which is known for its reeditions of modern classics by Jean-Michel Frank, Eileen Gray, and Mariano Fortuny. "We decided we wanted to have two collections," he says. The first, Ecart International, will continue to show the classics. The second, Ecart Studio, is "a young Ecart," designed from scratch. "It has the same spirit and aesthetic of the International pieces," says Pillet, "but it's more affordable and a little fresher."

LIGHT TOUCH Pillet and his designs: Duplex lamp, Air chair, Round pedestal, all for Ecart International; low table and bookcase, for Artelano; Easy Lounge daybed, for Domeau & Perès.

The new collection, which was introduced at last winter's Paris Furniture Fair, is characterized by the clean lines and elegant forms for which Pillet is becoming famous. "Furniture should be discreet," he explains. "It should not overwhelm. The important thing in the environment is the human being."

With such future projects as kitchens for a Tokyo apartment house, park benches for Europe's JC Decaux, product design for L'Oréal, and accessories for both arms of Ecart, Pillet is busy injecting his sense of humanity and human scale into a number of environments.

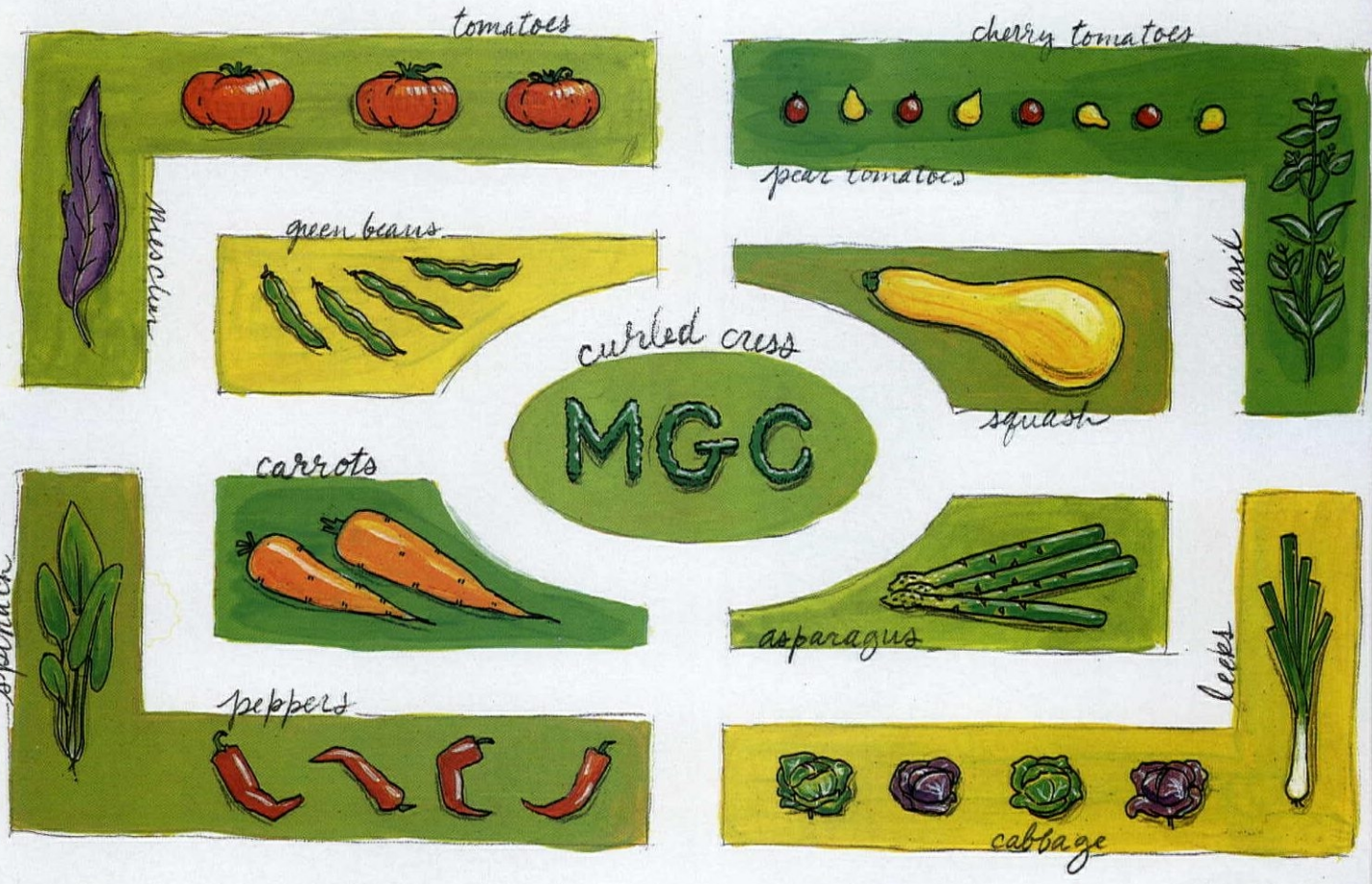


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Fun with Your Food

For the French, *potager,* the ornamental planting of vegetables, is a formal matter. In America, you can have a little fun with the edible landscape

BY TOM CHRISTOPHER

My friend Dora claims that *potager* is just a word I use to intimidate the poor guy next door who still has (can you believe it?) a vegetable garden. Dora is a Cornell University–trained horticulturist, the gardener I always go to for answers, but this time she's wrong. There's a fundamental difference between a traditional American vegetable patch and my vegetables. Yet my planting is also unmistakably new-world. For although *potager,* the decorative planting of vegetables, is a French tradition, I have changed it unrecognizably in the translation.

It is a typically French impulse to celebrate the beauties of provender, and the makers of the first *potagers* were just doing in the garden what chefs did in the kitchen. A frilled-paper stocking went over the ankle of the lamb chop, while the gardener trained the pea vines up an obelisk frame. But the *potager* remained discrete. You hid your kitchen garden within high walls. Though you might plant flowers—edible or medicinal ones—among the vegetables, you certainly wouldn't intermingle this functional planting with your ornamental landscape. That would be like serving a white bordeaux with the roast.

But why not mate white wine with red meat, if that's what you like? Try it, and you might discover that the discord is provocative. That's what I've found in my garden. Well-grown vegetables have a beauty peculiarly their own—and the effect is heightened when displayed up front, out among the rhododendrons and phlox.

My experiments along these lines began during a four-year sojourn in central Texas, a stay that coincided with the heyday of pesto. Having been raised in the Northeast, I had to relearn gardening after my relocation, for the Texan soils and summers were unlike anything I had known. In particular, I

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missed the fine, lush texture of a bluegrass lawn. The Texan turf of choice, St. Augustine grass, seemed coarse to my eye, and it didn't flourish under the live oak, whose shade made the front yard habitable in summertime. So I dug out the grass and replaced it with a tufted carpet of 'Spicy Globe' basil.

This ensured an unlimited supply of fashionably green pasta sauce. It also stopped traffic. My yard became a minor tourist destination as I planned further edible ornamental plantings.

In fact, there was a whole school of edible landscaping flourishing at that time, but it was dreadfully earnest. The edible landscapers planted avocados and kiwi around the house so that they could eat low on the food chain. I began lining the curb with checkerboards of red- and green-leaf lettuces because I savored the reactions of passersby. Of course, I also savored the salads.

The Elizabethans wove hedges of herbs into embroidered knots; I've recreated the effect in just weeks with hedges of green- and ruby-stemmed chards. I've screened a little terrace with a gauzy hedge of asparagus, reinforced the flower border with clumps of 'Burgundy' okra, and plugged gaps among the perennials with tussocks of mizuna, the lacy-leaved Japanese green.

Along the way, I've learned a very practical advantage to this kind of planting. Insect pests tend to be very specific in the plants they attack; those that eat Thai peppers, for example, won't touch a marigold. Stash your peppers here and there among the marigolds, and you disorient the enemy so thoroughly that it is unlikely ever to find its prey.

My greatest *potager* triumphs have been the simplest, all based on the fast-growing, peppery, green curled cress (*Lepidium sativum*). This crop, which relishes the cool, moist weather of spring and fall, comes as close to instant green as any plant I know. It is up and growing within five days of its sowing, and it reaches its mature height of eight inches in four weeks. The foliage of this cress is outstandingly attractive, too: a rich, medium green and finely cut. When the seed is sown thickly, it makes a thick, truly succulent mane of greenery.

I use this plant to scribble directly on the garden, working patterns onto the as-yet-unplanted beds of spring and the harvested and empty beds of fall. With cress I have filled the garden with fantastic arabesques for an outdoor party. But the most effective use I have found is to mystify my son, Matthew.

The Elizabethans ***wove hedges of herbs into embroidered knots; I've re-created the effect in just weeks with hedges of green- and ruby-stemmed chards***

THE TECHNIQUE IS SIMPLE. After digging the soil to be planted and raking it smooth, I dribble lime from between my fingers to sketch in a design. For my son's fifth spring, I sketched in his initials—MGC—on the bed alongside the driveway, whose path he followed every morning to the bus stop and kindergarten. To redraw a letter, I just raked the lime into the soil and dribbled anew. When my penmanship was perfect, I sprinkled seed thickly everywhere I saw lime. Then, with a hand cultivator, I carefully worked the seeds into the soil and watered the area with a gentle but thorough shower.

Matthew was learning his letters then, so he recognized the green pattern that soon began to appear on the soil. At first he ignored it. Eventually, he questioned me about it. I, naturally, professed ignorance. The garden, I said, must be communicating directly with him.

Matthew was too clever to fool for long, but he has watched the garden carefully ever since. That, I believe, is the real purpose of my new-world *potager*. It is more than the traditional French garnish. It's the spice.



ART & CRAFT

Crystal Cathedrals

Paul Stankard's paperweights express the spirit of nature in the beauty of glass

BY GEORGIA DZURICA

"Little flower—" wrote Tennyson of a blossom in a crannied wall, *"but if I could understand what you are . . . I should know what God and man is."*

IN THE WOODS NEAR his home and studio in Mantua, New Jersey, and in the gardens he can see from his windows as he works, Paul J. Stankard searches for the same understanding. Stankard is a master craftsman and glass artist who has become one of the world's foremost paperweight makers, creating individual native flowers, bouquets, and natural environments so real that many beholders are startled to realize that they are looking into glass. "They discover the fuzz on the seedpod or on the berry," says Stankard. "They discover details in the flowers that they had overlooked, and that always amazes them."

"I was just mesmerized by how a piece of glass could be formed and then enclosed in another piece of glass," says Claudia Burke, an Atlanta paperweight collector who owns more than thirty Stankard pieces. "I view them as jewels—little, wonderful jewels."

Stankard began to experiment with paperweights in the late 1960s, after spending ten years producing scientific instruments. "He was one of those who ventured first into what appears to be botanical accuracy," says Dwight P. Lanmon, director and CEO of the Winterthur Museum, Garden and Library in Delaware and former director of the Corning Museum of Glass in Corning, New York.

The artist himself describes what he does as "giving the glass an organic credibility." Stankard is a lampworker, melting and manipulating small rods of glass over a flame of pressurized propane gas and oxygen, regulated through a torch, to create "botanical portraits" that incorporate the intricate details of stamens, pistils, roots, and even fading petals. He sometimes uses hovering damselflies or honeybees to add kinetic energy and reinforces some of the botanical detail with clear glass. "When the molten crystal drops onto the colored-glass flower—for example, a morning glory—the center becomes hollow as the morning glory is encapsulated. So it's an illusion in a sense," he explains. "I've invented this menu of illusions that appear credible."

Over time, Stankard has developed a variety of formats for his portraits. After years of creating traditional dome-top paperweights, he decided to make his work three-dimensional. The result is a new form he calls the Botanical. Whereas a paperweight is a hemisphere meant to be viewed from above, a Botanical is a rectangular sculpture, about six inches high, that invites inspection from all sides. Stankard often represents the life force underground by fashioning intertwining roots, sandy soil, and tiny mythic "root people," who embody what is human and suggest what is divine. Stankard also incorporates "word canes"—glass canes no bigger than grains of rice, on which he has written words that recapitulate the life cycle:







PLEASANT UNDER GLASS From top: Flax cluster with honeybee (note hair on bee's back) and root spirit; goatsbeard daisy with mottled bulbs and stem; and a *Paphiopedilum* orchid; all from the collection of Mike and Annie Belkin.

PHOTOGRAPHS BY SPENCER JONES



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There was a small decrease in the clearance of cetirizine caused by a 400 mg dose of theophylline; it is possible that larger theophylline doses could have a greater effect. **Carcinogenesis, Mutagenesis and Impairment of Fertility:** No evidence of carcinogenicity was observed in a 2-year carcinogenicity study in rats at dietary doses up to 20 mg/kg/day (approximately 10 times the maximum recommended human daily oral dose on a mg/m^2 basis). An increased incidence of benign liver tumors was found in a 2-year carcinogenicity study in male mice at a dietary dose of 16 mg/kg/day (approximately 4 times the maximum recommended human daily oral dose on a mg/m^2 basis). The clinical significance of these findings during long-term use of ZYRTEC is not known. Cetirizine was not mutagenic in the Ames test, and not clastogenic in the human lymphocyte assay, the mouse lymphoma assay, and *in vivo* micronucleus test in rats. No impairment of fertility was found in a fertility and general reproductive performance study in mice at an oral dose of 64 mg/kg/day (approximately 26 times the maximum recommended adult human daily oral dose on a mg/m^2 basis). **Pregnancy Category B:** Cetirizine was not teratogenic in mice, rats and rabbits at oral doses up to 96, 225, and 135 mg/kg/day (or approximately 40, 180, and 215 times the maximum recommended adult human daily oral dose on a mg/m^2 basis), respectively. There are no adequate and well-controlled studies in pregnant women. Because animal studies are not always predictive of human response, ZYRTEC should be used in pregnancy only if clearly needed. **Nursing Mothers:** Retarded pup weight gain was found in mice during lactation when dams were given cetirizine at 96 mg/kg/day (approximately 40 times the maximum recommended adult human daily oral dose on a mg/m^2 basis). Studies in beagle dogs indicate that approximately 3% of the dose is excreted in milk. Cetirizine has been reported to be excreted in human breast milk. Because many drugs are excreted in human milk, use of ZYRTEC in nursing mothers is not recommended. **Geriatric Use:** In placebo-controlled trials, 186 patients aged 65 to 94 years received doses of 5 to 20 mg of ZYRTEC per day. Adverse events were similar in this group to patients under age 65. Subset analysis of efficacy in this group was not done. **Pediatric Use:** The safety of ZYRTEC, at daily doses of 5 or 10 mg, has been demonstrated in 376 pediatric patients 6-11 years of age in placebo-controlled trials lasting up to four weeks and in 254 patients in a non-placebo-controlled 12 week trial. *The effectiveness of ZYRTEC for the treatment of seasonal and perennial allergic rhinitis and chronic idiopathic urticaria in this pediatric age group is based on an extrapolation of the demonstrated efficacy of ZYRTEC in adults in these conditions and the likelihood that the disease course, pathophysiology and the drugs effect are substantially similar between these two populations.* The recommended doses for the pediatric population are based on a cross-study comparison of the pharmacokinetics and pharmacodynamics of cetirizine in adults and pediatric subjects and on the safety profile of cetirizine in both adults and pediatric patients at doses equal to or higher than the recommended doses. The cetirizine AUC and C_{max} in pediatric subjects 6-11 years of age who received a single dose of 10 mg of cetirizine syrup was estimated to be intermediate between that observed in adults who received a single dose of 10 mg of cetirizine tablets and those who received a single dose of 20 mg of cetirizine tablets. **ADVERSE REACTIONS** Controlled and uncontrolled clinical trials conducted in the United States and Canada included more than 6000 patients aged 12 years and older, with more than 3900 receiving ZYRTEC at doses of 5 to 20 mg per day. The duration of treatment ranged from 1 week to 6 months, with a mean exposure of 30 days. Most adverse reactions reported during therapy with ZYRTEC were mild or moderate. In placebo-controlled trials, the incidence of discontinuations due to adverse reactions in patients receiving ZYRTEC 5 mg or 10 mg was not significantly different from placebo (2.9% vs. 2.4%, respectively). The most common adverse reaction in patients aged 12 years and older that occurred more frequently on ZYRTEC than placebo was somnolence. The incidence of somnolence associated with ZYRTEC was dose related: 6% in placebo, 11% at 5 mg and 14% at 10 mg. Discontinuations due to somnolence for ZYRTEC were uncommon (1.0% on ZYRTEC vs. 0.6% on placebo). Fatigue and dry mouth also appeared to be treatment-related adverse reactions. There were no differences by age, race, gender or by body weight with regard to the incidence of adverse reactions. Table 1 lists adverse experiences in patients aged 12 years and older which were reported for ZYRTEC 5 and 10 mg in controlled clinical trials in the United States and that were more common with ZYRTEC than placebo. **Table 1. Adverse Experiences Reported in Patients aged 12 years and older in Placebo-Controlled United States ZYRTEC Trials (Maximum Dose of 10 mg) at Rates of 2% or Greater (Percent Incidence), ZYRTEC (N=2034) vs Placebo (N=1612) respectively:** Somnolence (13.7% vs 6.3%); Fatigue (5.9% vs 2.6%); Dry Mouth (5.0% vs 2.3%); Pharyngitis (2.0% vs 1.9%); Dizziness (2.0% vs 1.2%). In addition, headache and nausea occurred in more than 2% of the patients, but were more common in placebo patients. Pediatric studies were also conducted with ZYRTEC. More than 1300 pediatric patients (6 to 11 years) with more than 900 treated with ZYRTEC at doses of 1.25 to 10 mg per day were included in controlled and uncontrolled clinical trials conducted in the United States. The duration of treatment ranged from 2 to 12 weeks. The majority of reported adverse reactions reported in pediatric patients (6 to 11 years) with ZYRTEC were mild or moderate. In placebo-controlled trials, the incidence of discontinuations due to adverse reactions in pediatric patients receiving up to ZYRTEC 10 mg was uncommon (0.4% on ZYRTEC vs 1.0% on placebo). Table 2 lists adverse experiences which were reported for ZYRTEC 5 and 10 mg in pediatric patients (6 to 11 years) in placebo-controlled clinical trials in the United States and were more common with ZYRTEC than placebo. Of these, abdominal pain was considered treatment-related and somnolence appeared to be dose related, 1.3% in placebo, 1.9% at 5 mg and 4.2% at 10 mg. **Table 2. Adverse Experiences Reported in Pediatric Patients (6 to 11 years) in Placebo-Controlled United States ZYRTEC Trials (5 or 10 mg dose) Which Occurred at a Frequency of ≥ 2% in Either the 5 mg or the 10 mg ZYRTEC Group, and More Frequently Than in the Placebo Group. ZYRTEC 5 mg (N=161), 10 mg (N=215) vs Placebo (N=309):** Headache (11.0%, 5 mg; 14.0%, 10 mg; 12.3%, placebo); Pharyngitis (6.2%, 5 mg; 2.8%, 10 mg; 2.9%, placebo); Abdominal pain (4.4%, 5 mg; 5.6%, 10 mg; 1.9%, placebo); Coughing (4.4%, 5 mg; 2.8%, 10 mg; 3.9%, placebo); Somnolence (1.9%, 5 mg; 4.2%, 10 mg; 1.3%, placebo); Diarrhea (3.1%, 5 mg; 1.9%, 10 mg; 1.3%, placebo); Epistaxis (3.7%, 5 mg; 1.9%, 10 mg; 2.9%, placebo); Bronchospasm (3.1%, 5 mg; 1.9%, 10 mg; 1.9%, placebo); Nausea (1.9%, 5 mg; 2.8%, 10 mg; 1.9%, placebo); Vomiting (2.5%, 5 mg; 2.3%, 10 mg; 1.0%, placebo). The following events were observed infrequently (less than 2%), in either 3982 adults and children 12 years and older or in 659 pediatric (6 to 11 years) patients who received ZYRTEC in U.S. trials, including an open adult study of six months duration; a causal relationship with ZYRTEC administration has not been established. **Autonomic Nervous System:** anorexia, urinary retention, flushing, increased salivation, dry mouth. **Cardiovascular:** palpitation, tachycardia, hypertension, cardiac failure. **Central and Peripheral Nervous Systems:** paresthesia, confusion, hyperkinesia, hypertonia, migraine, tremor, vertigo, leg cramps, ataxia, dysphonia, abnormal coordination, hyperesthesia, hypoesthesia, myelitis, paralysis, ptosis, twitching, visual field defect, syncope, dizziness. **Gastrointestinal:** increased appetite, dyspepsia, abdominal pain, diarrhea, flatulence, constipation, vomiting, ulcerative stomatitis, aggravated tooth caries, stomatitis, tongue discoloration, tongue edema, gastritis, rectal hemorrhage, hemorrhoids, melena, abnormal hepatic function, eructation. **Genitourinary:** polyuria, urinary tract infection, cystitis, dysuria, hematuria, micturition frequency, urinary incontinence. **Hearing and Vestibular:** earache, tinnitus, deafness, ototoxicity. **Metabolic/Nutritional:** thirst, dehydration, diabetes mellitus. **Musculoskeletal:** myalgia, arthralgia, arthrosis, arthritis, muscle weakness. **Psychiatric:** insomnia, sleep disorder, nervousness, depression, emotional lability, impaired concentration, anxiety, depersonalization, paroniria, abnormal thinking, agitation, amnesia, decreased libido, euphoria. **Respiratory System:** epistaxis, rhinitis, coughing, bronchospasm, dyspnea, upper respiratory tract infection, hyperventilation, sinusitis, increased sputum, bronchitis, pneumonia, respiratory disorder. **Reproductive:** dysmenorrhea, female breast pain, intermenstrual bleeding, leukorrhea, menorrhagia, vaginitis. **Reticuloendothelial:** lymphadenopathy. **Skin:** pruritus, rash, dry skin, urticaria, acne, dermatitis, erythematous rash, increased sweating, alopecia, angioedema, furunculosis, bullous eruption, eczema, hyperkeratosis, hypertrichosis, photosensitivity reaction, photosensitivity toxic reaction, maculopapular rash, seborrhea, purpura, skin disorder, skin nodule. **Special Senses:** taste perversion, taste loss, parosmia. **Vision:** blindness, loss of accommodation, eye pain, conjunctivitis, xerophthalmia, glaucoma, ocular hemorrhage. **Body as a Whole:** increased weight, back pain, malaise, fever, asthenia, generalized edema, periorbital edema, peripheral edema, rigors, leg edema, face edema, hot flashes, enlarged abdomen, nasal polyp, pain, pallor, chest pain, accidental injury. Occasional instances of transient, reversible hepatic transaminase elevations have occurred during cetirizine therapy. A single case of possible drug-induced hepatitis with significant transaminase elevation (500 to 1000 IU/L) and elevated bilirubin has been reported. In foreign marketing experience the following additional rare, but potential severe adverse events have been reported: hemolytic anemia, thrombocytopenia, orofacial dyskinesia, severe hypotension, anaphylaxis, hepatitis, glomerulonephritis, shilbrith, and cholestasis. **DRUG ABUSE AND DEPENDENCE** There is no information to indicate that abuse or dependency occurs with ZYRTEC. **OVERDOSAGE** Overdosage has been reported with ZYRTEC. In one adult patient who took 150 mg of ZYRTEC, the patient was somnolent but did not display any other clinical signs or abnormal blood chemistry or hematology results. In an 18-month-old pediatric patient who took an overdose of ZYRTEC (approximately 180 mg), restlessness and irritability were observed initially; this was followed by drowsiness. Should overdose occur, treatment should be symptomatic or supportive, taking into account any concomitantly ingested medications. There is no known specific antidote to ZYRTEC. ZYRTEC is not effectively removed by dialysis, and dialysis will be ineffective unless a dialyzable agent has been concomitantly ingested. The acute minimal lethal oral doses in mice and rats were 237 and 562 mg/kg, respectively (approximately 55 and 265 times the maximum recommended human daily oral dose on a mg/m^2 basis). In rodents, the target of acute toxicity was the central nervous system, and the target of multiple-dose toxicity was the liver. **DOSAGE AND ADMINISTRATION Adults and Children 12 years and older:** The recommended initial dose of ZYRTEC is 5 or 10 mg per day in adults and children 12 years and older, depending on symptom severity. Most patients in clinical trials started at 10 mg. ZYRTEC is given as a single daily dose, with or without food. The time of administration may be varied to suit individual patient needs. In patients with decreased renal function (creatinine clearance 11-31 mL/min), patients on hemodialysis (creatinine clearance less than 7 mL/min), and in hepatically impaired patients, a dose of 5 mg once daily is recommended. **Children 6 to 11 years:** The recommended initial dose of ZYRTEC in children aged 6 to 11 years is 5 or 10 mg (1 or 2 teaspoons) once daily depending on symptom severity. The time of administration may be varied to suit individual patient needs. 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"seeds," "fertile," "moist," "decay," and "scent." (Several years ago, he began to write poetry—which he finds more difficult than working in glass—and often includes a poem with a paperweight or a Botanical.)

He makes Cloistered Botanicals, too, laminating three sides of a crystal sculpture with dark glass so that the flowers appear suspended in space. His latest and largest format is the Assemblage—nine components grouped, like a mosaic, into a panel eight or nine inches high, five inches deep, and seven inches across.

STANKARD'S INNOVATIVE drive, his continual evolution, is very appealing. "He's always trying new things," says Lauren K. Tarshis, director of Sotheby's paperweight department. "He's not afraid to be challenged, which I feel is really wonderful, and I think a lot of collectors see that, too."

While collectors are drawn to the beauty and botanical credibility of Stankard's creations, "it's more than that," says one, Dr. John Halverstam of Tenafly, New Jersey. "It's not just that they look natural. They give you something to think about."

Stankard's work, which Tarshis calls "technically superb," does indeed give you something to think about. It is imbued with a spiritual quality that expresses the artist's reverence for nature and his environmental awareness, the interconnectedness of all living things, as well as his childhood memories of walks in the woods. "There's a sense of wonder to it," says Douglas Heller, co-owner of the Heller Gallery in New York's SoHo, who discovered Stankard paperweights in the '70s. "Paul lives his religion in a private way, but his choice of flowers is echoed in a phrase that he uses, 'God is evident in the wildflowers.' He tries to invest his work with a spiritual quality, without being preachy."

Today, Stankard paperweights start at $3,000, and Botanicals range up to $22,000. In the secondary market, a Stankard has sold for as much as $30,000. His work is represented in more than thirty major public museums in the United States, Europe, and Japan, as well as in many private collections.

"He's one of the greatest practitioners of a technology that is very, very old, but he has pushed it to new limits," says Winterthur's Lanmon. In Stankard, "you see individual brilliance and how it carries a craft."

A book about his work, Ulysses Grant Dietz's *Paul J. Stankard: Homage to Nature,* was published two years ago. At fifty-four, the artist believes the work he is doing is his strongest ever. With three assistants (including his two daughters) doing some of the tedious work of material preparation, he has more time to be creative. And now that an addition to his studio is complete, he's prepared to continue experimenting; and, as always, he sees himself growing spiritually as his work evolves. There's no telling how far he will push his art, but it will almost certainly be true, as it is of his work so far, that God is in the details.

Georgia Dzurica is a freelance writer based in Atlanta.



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A Tinker's Damn

Once upon a time you could have fun taking apart a radio or TV, find the problem, maybe even fix it. No more. Technology is a killjoy

BY JERRY ADLER

DID YOU EVER take apart a computer? As long as you're not too particular about putting it back together in working order, you can do a pretty impressive job of disassembly in under twenty minutes, using just a Phillips-head screwdriver and a butter knife. Of course, you won't learn very much from the exercise, and your kids will probably find it a bore. Practically the only major component whose function is immediately and unambiguously apparent is the cooling fan. A little effort might serve to identify the power transformer and the hard drive, which (at least on the 1987-era Kaypro I was dissecting) actually looked as I had imagined it: a flat metallic disc mounted to rotate beneath a sliding head. There was no way to tell that this very disc held, in binary bits and pieces, the first three chapters of a novel I had been working on since Joyce Maynard was in junior high school. Just about everything else, though, happened on one of a half-dozen circuit boards, on the plug-in chips containing millions of tiny transistors, as mysterious and complex as the DNA of the fruit fly.

I used to take apart radios when I was a kid—a hobby, I was inanely gratified to learn recently, that I shared with the great theoretical physicist Richard Feynman. The subjects were old-fashioned tabletop AM radios, with five vacuum tubes wired in a series so that if any one of them burned out, the whole device instantly went dead. When that happened, you opened the back of the radio, pulled out the tubes, and carried them down to the drugstore tube tester, a big floor-mounted machine magnificently equipped with banks of sockets, dials, and switches and gauges. Using one to identify a dead tube for the first time, I felt the thrill Fermi

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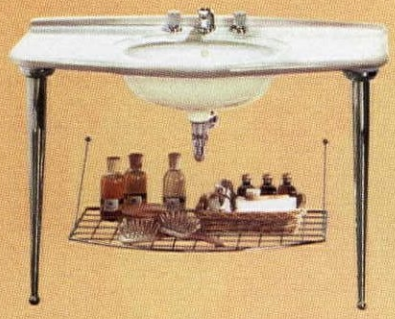
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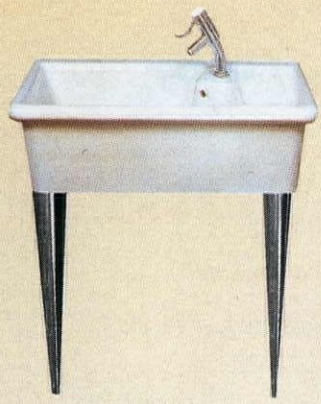
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must have experienced watching the first atomic pile go critical.

And it wasn't just tubes! Resistors would burn out, capacitors short, wires inexplicably detach themselves from their terminals—and then I might have to get out a soldering iron, and root around in an old coffee can for a replacement part, perhaps something I had scavenged from an old TV set. Don't get me started. I can wring infinitely more nostalgia from the schematic diagram of an old Philco or Admiral than from any of the novels I never finished writing.

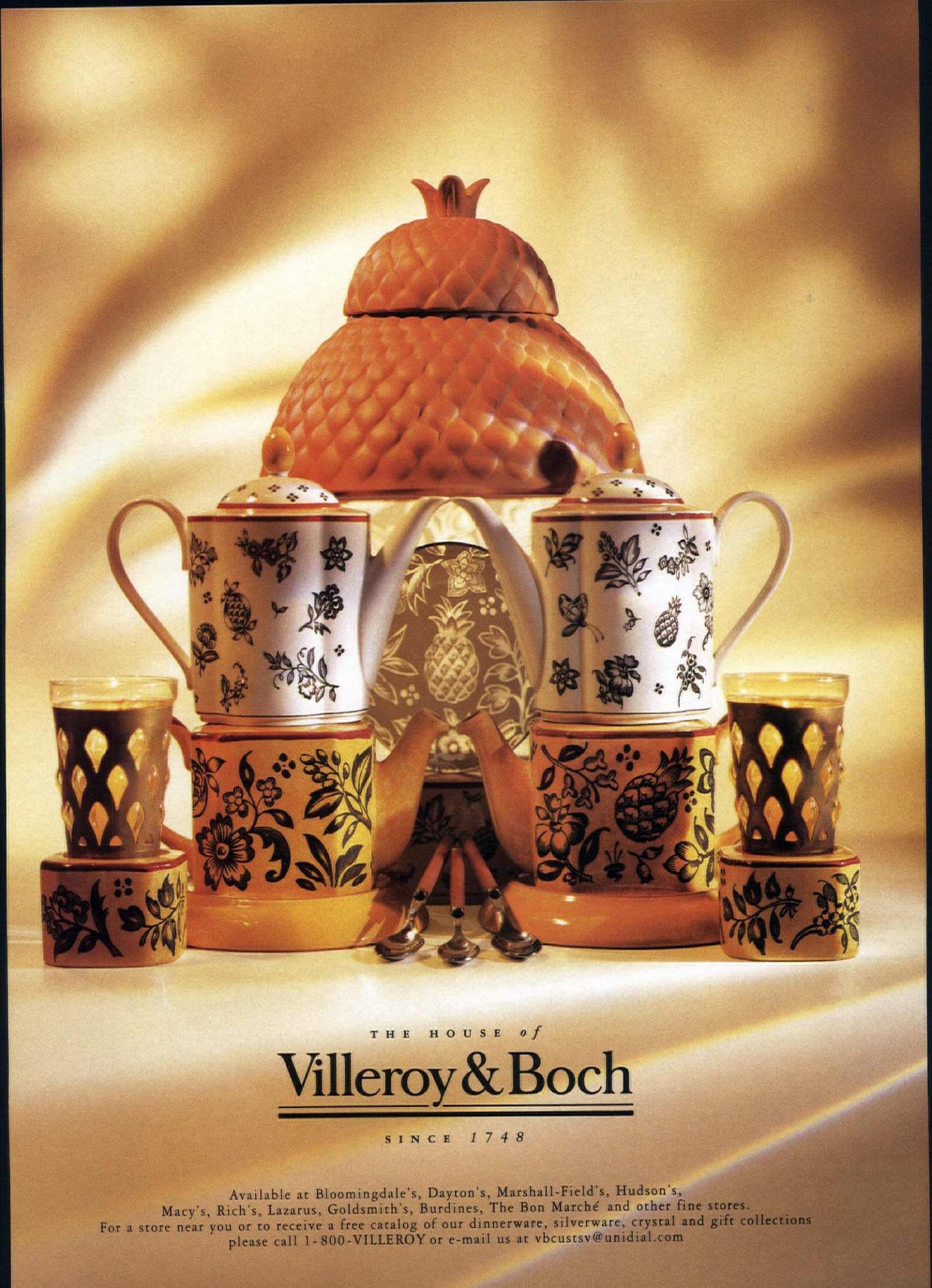
The point is that the technology of a radio set was once accessible to the layman, even one in tenth grade. Today's cheap radios aren't necessarily more complex than those of forty years ago (although they mostly are), but who ever bothers to look inside one? Without vacuum tubes, they hardly ever break, and they aren't meant to be fixed anyway. The value of the individual parts is practically nil, the cost of assembling them in China or Taiwan not much more than that, and so the whole thing can be sold here for less than the value of the time it would take a high-school student to figure out what was wrong.

And chances are the student wouldn't know which end of a soldering iron to hold (a potentially fatal mistake); he's spending all his time in the bedroom trying to retarget SAC missiles by modem. It's fair to ask who I think I am to decree that the little delinquent should be taking apart a phonograph instead, just because that's how I wasted *my* youth. But even the most creative programming is a technological skill at one remove, or several, from the real thing. The real thing involves the physical manipulation of objects and generally begins with removing two dozen Phillips-head screws, at least three of which will drop into the recesses of the chassis and never be seen again.

The computer itself, with its circuitry of almost biological complexity, is what scientists call a black box: there is input (at the keyboard) and output (on the screen or printer), but the details of what happens inside are a mystery to those who use it—even, on some level, to the very people who designed it. Where is the engineer who can keep in his head the functions of seven million transistors?

Or consider the automobile. When I was growing up, we owned a 1964 Buick, whose hood had approximately the surface area of a queen-sized bed. Three people could stand in the space between the engine block and the wheel wells. I spent many long, happy hours fiddling with the mechanical ignition system, a collection of parts that had not fundamentally changed in thirty years. Happy hours, because I was doing something useful, saving on repair costs, and learning a skill that I was sure would come in handy in later life; long hours, because no matter how carefully I followed the instructions about gapping the points and setting the timing and adjusting the distributor, on the first three tries the engine would begin knocking at around 45 miles an hour and refuse to shift out of second gear. Around the time I finally mastered the technique of the tune-up, mechanical ignition systems began to be replaced by electronic ones, and now the latter are ubiquitous—more black boxes silently flipping digits at the speed of light where once cams clacked and rotors whirled in three glorious visible dimensions.

The computer, meanwhile, sits in pieces on my workbench. I put it aside for a project of greater moment, involving a leaking divertor valve in the top-floor bathtub. This is the little knob that sends the water either to the showerhead or to the tub spout, and how it could possibly even begin to malfunction is still an enigma to me. I had no choice but to replace it, which meant removing a good half-dozen four-inch tiles to get back to the pipe chase in the wall. The tools for this job included two screwdrivers, five wrenches, a cold chisel, a hammer, a notched trowel, a grout float, and about fifteen square yards of cotton rags. The thing about plumbing, I realized as I tried to pound a tile back into place—managing to crack it into three pieces—is that you can't miniaturize it, digitize it, or have it done in a Third World country for seventy-five cents an hour; you just have to get in there and bang the pipes around. And accept with grace that while the world no longer needs my skills to make a radio bring forth music, I can, at least, provide the blessing of a nice warm bath.


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13. Drexel Heritage Furnishings: Drexel Heritage's styles are exciting and its finishes unique, but the legacy of quality and craftsmanship has been uncompromising since 1903. Call 704-433-3200 for a free brochure.

14. George Smith: George Smith manufactures - retails handmade classic English upholstered furniture to order. Their fabric line includes hand-printed linen document designs as well as checks, stripes, solids, velvets, and damasks.

15. Henredon: Henredon furniture is among the finest made. From lovingly detailed traditional, to sleekly sophisticated contemporary, this is furniture for a lifetime.

16. Kingsley-Bate, Ltd.: America's largest purveyor of fine teak furniture, featuring benches, dining sets, lounge, and resort lines in hand-carved and traditional styles. Brochure, $5. www.KingsleyBate.com.

17. LaBarge Magellan Collection: Discover specialty furnishings inspired by designs from around the world. Iron beds, chef's table, armoires, chests, and servers are just a few of the treasures you'll find in this full-color catalog. $5.

18. Lee Jofa: Christopher Moore travels the world in an effort to unearth Toiles de Jouy designs from historic estates, private collections, and antique reconditioning efforts. Lee Jofa is proud to be the exclusive distributor of these rare and decidedly original prints. Brochure, $1.

19. Lexington Furniture Industries: Quality construction, great styles, lifetime investments...the collections from Lexington offer various options. Many of the most popular home furnishings available. Free brochure. 800-LEX-INFO.

20. Mike, Inc.: The Metropolitan Chair is one of many great pieces offered by Mike Room Service. For a brochure that includes our hard maple wood casegoods, our leather tack table series, and classic upholstered styles, please call Mike at 415-255-MIKE.

21. Poliform USA Inc.: Poliform's *Dictionary of Home Design* illustrates a rich and diverse collection of beds, wall units, closet systems, dining room furniture, and more. For professionals and consumers. Call 888-POLIFORM. Free.

22. Summer Hill Ltd.: Custom upholstery and original wood pieces, as well as unique fabrics and wall coverings. Order through the trade furniture catalog, available for $55.

23. Todd Hase Furniture, Inc.: Complete collection of fine furniture and textiles, all designed by Todd Hase. Known for using Old World techniques of manufacturing to create modern furniture with classical references. For further information, call 212-334-3568.

24. Workbench Furniture: Workbench combines classic modern design with the versatile options needed to satisfy home and office needs, whether choosing a house full of furniture or the perfect piece to finish a room. For your nearest location, call 800-380-2370.

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Gift Items

26. Gund: Since 1898 Gund has been making lovable soft toys. For more information, please visit our Website at www.gund.com.

Home Design Materials

27. Ace Hardware: Ace Royal Paints–Quality and affordability are the hallmarks of Ace Royal Paints. Ace manufactures an entire line of paint products, including interior and exterior paint, wood stains and finishes, enamels, and specialty products.

28. Amdega & Machin Conservatories: Amdega & Machin Conservatories are designed to the highest quality to withstand all climates. For a full-color brochure, phone 800-922-0110.

29. Ann Sacks Tile & Stone: Free brochure and information on how to obtain our exquisite 160 page catalog. 800-278-TILE. www.annsackstile.com.

30. Artistic Tile, Inc.: Featuring an impressive selection of hand crafted ceramic tile, Jerusalem stone, tumbled marbles, limestone, slates, and mosaics. Distinctive plumbing fixtures. Circle 30 for free brochure.

31. California Closets: California Closets offers a complete range of quality closet, pantry, garage, home office, and other storage solutions designed to SIMPLIFY YOUR LIFE. For a free brochure circle 31.

32. Country Floors: Handcrafted, decorative, traditional, and contemporary tiles; antiqued and tumbled marble, limestone and travertine; mosaics; majolica, terra-cotta floors, architectural elements, moldings, sturdy floor tiles glazed to replicate the discrete texture of antique cut stone and terra-cotta. All new catalogues. (a) Send $15 for Imported Tiles and Stone; (b) $10 for American Artisan Tiles; or (c) $1 for introductory brochures.

33. Get Real Surfaces: Manufacturing of custom concrete for the interior. Countertops, cast-in sinks, fireplace surrounds, hearthstones, mantels, tile, backsplash, and much more. Any color desired. 914-452-3988.

34. GIATI Designs, Inc.: GIATI Designs is a manufacturer of award-winning, interior/exterior solid teak furniture, market umbrellas and imported French interior/exterior textiles. All GIATI teak furniture is hand-crafted from the finest Utana-grade, First European Quality, plantation-grown teak. Each piece is solidly built using half-lap and mortise and tenon joinery and state-of-the-art, waterproof glues to ensure that it will last for generations outdoors. Particularly noteworthy is the Azia line, a heirloom collection with optional finishes, upholstery treatments and decorative panels that can be customized or changed over time to fit new design sensibilities and styles.

35. H.A. Framburg: Framburg, one of the finest traditions in lighting, offers over 400 styles, including Gothic, Empire, Victorian, Georgian, Early American, Art Deco, Art Nouveau, and Soft Contemporary. Catalog cost $15.

36. Marvin Windows & Doors: "Made to Order" from Marvin Windows & Doors, beautifully demonstrates how made-to-order wood and clad-wood windows and doors can enhance your home. Includes product options, and energy information. (FREE).

37. Oak Leaf Conservatories: A York, England based company specializing in custom-built traditional English style conservatories. Traditional skills of British designers and craftsmen are utilized to create, construct, and install the finest conservatories. Each individually designed conservatory reflects its owners' needs and style. Call 800-360-6283. Full-color brochure, $10.

38. Pella: With a little dreaming and Pella® Windows and Doors, anything can happen. Get the new Dreambook from the company that never compromises on materials, craftsmanship, design, or performance. Pella®. VIEWED TO BE THE BEST™. Call 800-54-PELLA for your free Dreambook.

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Kitchen, Bed, & Bath

40. American Standard: *We Want You to Love Your Bathroom* guidebook is overflowing with facts, ideas, and inspiration. This 30-page brochure offers interesting facts and considerations for planning your bathroom. $2. www.us.amstd.com. 800-524-9797, ext. 016.

41. Aquaware America, Inc.: Located in Norwalk, CT, Aquaware America, Inc. is the exclusive importer and distributor for Cesana (shower enclosures and bath screens), Cesame (ceramic sanitaryware), Bertocci (bath accessories), Caribe (bathroom furniture and vanities), Porta (faucets and mixers), and Karol (glass vanities and bathroom furniture). 800-527-4498.

42. Canac Kitchens: Amazing new kitchen ideas...terrific tips...expert advice...and more! Canac's full-color *Kitchen Planner* is the ultimate guide for creating the kitchen you've always wanted. Easy to read and loaded with pictures, Canac's exciting new *Kitchen Planner* covers it all. To order, please send your name and address along with a $5 check (payable to Canac Kitchens) to: Canac Kitchen Planner, 360 John Street, Thornhill, ONT, Canada L3T 3M9.

43. Charles P. Rogers Brass & Iron Beds: Charles P. Rogers Brass & Iron Beds, Est. 1855. Original 19th and 20th century headboards, beds, canopy beds, and daybeds are now available direct from America's oldest maker of brass and iron beds. Color catalog, $1. New York City factory showroom open seven days a week. Phone orders welcome. Shipping available worldwide. 800-272-7726.

44. Dacor Epicure Appliances: Commercial-style cooktops, ranges, and ovens offer superior performance with many features and benefits not found on similar products. Dual-fuel ranges with the world's first gas barbecue in a "pure convection™" electric oven; easy-to-clean cooktops with 40% more cooking surface; "pure" convection self-cleaning wall ovens with extra-large capacity. FREE.

45. Gaggenau USA Corp.: Our beautiful color catalog takes you through our complete line of European-designed custom built-in appliances for the Kitchen of a New Era. Call us at 800-929-1125 or visit us at www.Gaggenau.com. $5.

46. Grohë Inc.: Excellence in showerheads, kitchen and lavatory faucets, thermostatic and pressure balance valves for tub/shower installations. European styling, quality material, and state-of-the-art engineering is the hallmark of Grohë.

47. Jacuzzi Whirlpool Bath: Jacuzzi Whirlpool Bath presents the 1998 International Designer Collection of whirlpool baths, faucetry, and The J-Dream™ Family of shower systems. 800-288-4002. www.jacuzzi.com. Catalog free of charge.

48. Jenn-Air: Jenn-Air offers a full line of innovative kitchen appliances, including the sleek, integrated Expressions® collection; the high-performance, stainless-steel Pro-Style™ line; the stylish Designer line; and the stunning Blue Creek™ line. For more information, call 800-JENN-AIR or visit our Website at www.jennair.com.

49. Kallista, Inc.: Kallista offers whirlpools and baths, faucets, toilets, basins, sinks, and showerheads of the finest design and quality. 72-page catalog, $10, 888-4-Kallista. www.kallista.com.

50. Kohler Bath & Kitchen Ideas: A complete set of full-color product catalogs covering baths and whirlpools, showers, lavatories, toilets and bidets, kitchen and entertainment sinks, faucets, and accessories. 800-4-KOHLER, ext. KR5. Kohler Co. $8. www.kohlerco.com.

51. Martex: For the Martex retailer nearest you or for one of our helpful guides to selecting and caring for sheets or towels, please call 800-458-3000. And look us up on the Internet at www.martexhome.com.

52. Phylrich International: For four decades, creating plumbing fixtures and hardware for fine homes. 122 completely coordinated series, which are available in 17 hand-polished finishes. All products are covered by a lifetime warranty. Free.

53. Raymond Enkeboll Designs: Raymond Enkeboll Designs ©1996. Exquisite architectural solid wood carvings, 104-page color product catalog shows capitals, moldings, onlays, panels, etc. stocked in maple and red oak.

54. Serta, Inc.: Manufacturer of America's best-selling premium mattress, The Perfect Sleeper, offers a complete collection of premium and luxury bedding. Color brochures available.

55. SieMatic Corporation: *The SieMatic Kitchen Book* is 144 large-format pages of exciting design ideas featuring SieMatic's internationally known line of cabinets and accessories. $19.95.

56. Toto USA: The world's largest plumbing manufacturer is reinventing the genre with its water-saving 1.6 gpf Prominence toilet–rated as having the most powerful, quiet, and efficient flush–and featuring a remote-controlled Zoë seat with bidet-like washlet, warmer, and deodorizer. Unequaled in performance, pioneering design.

57. Viking Range Corporation: The originator of commercial-type equipment for the home, Viking Range outfits the ultimate kitchen with a full line of products, including cooking, ventilation, cleanup, and refrigeration. 888-845-4641. www.viking-range.com.

58. Wood-Mode Custom Cabinetry: A beautiful 16-page brochure answers questions about custom cabinetry and illustrates many of the door styles, finishes, and special-purpose features in the Wood-Mode line. $2 for the brochure with certificates for additional free literature ($20 value). 800-635-7500.

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62. Claritin: "Nothing but blue skies from now on." Ask your doctor about a trial of CLARITIN (loratadine) tablets 10 mg. For a $5 rebate certificate and important free information, call 800-CLARITIN. www.claritin.com.

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64. Orrefors: Unique, elegant, handmade crystal from Sweden. Classic and contemporary barware, stems, candlesticks, decanters, and giftware. For a free brochure, call 800-351-9842. Visit Galleri Orrefors at 58 East 57th Street, NYC, and South Coast Plaza, Costa Mesa, CA.

65. Swarovski Silver Crystal: A collection of more than 140 full-cut Austrian crystal figurines and collectibles. Complimentary color catalog, 800-426-3088.

66. Vietri: Handcrafted Italian dinnerware and decorative gifts bring style and romance with one-of-a-kind products for your home. Irresistibly Italian! (a) 190-page color catalog, $10. (b) Brochure free.

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Open house



Photo Credit: Mary E. Nichols

The Spirit of Design: A Conversation with Christophe Pillet

TUESDAY, MAY 19

Brooke Stoddard, Senior Editor, at* House & Garden, *will host a conversation with French designer Christophe Pillet. Only four years after opening his own design studio, Pillet has been named art director of Ecart International and is changing the global design landscape with his furnishings for companies like Artelano, Ceccotti, Domeau & Perés, E & Y, and Magis.

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"Hollywood Hills" Villa Debuts at Pacific Design Center

MARCH 23, 1998 – DECEMBER 1999

"Villa Verona," an elaborate Italian-style villa located in the Pacific Design Center's IdeaHouse™ complex, officially opens to the public on March 23.

"Villa Verona" occupies over 4,000 luxurious square feet and is owned by a mythical '90s family: Jed, an executive for a major Hollywood film studio; his wife, Lisa, a successful restaurateur; and their 14-year-old daughter, Tess. This fictitious 1929 home was originally the Hollywood Hills mansion of silent-screen legend, Miss Rena Reich, and has been designed in keeping with that theme.

IdeaHouse™, which also features the fully furnished "California Country Cottage," serves to showcase the nearly endless range of products available at Pacific Design Center in a consumer-friendly showcase house format. IdeaHouse™ also offers consumers unparalleled ideas in home technology —virtually everything for every room in the home.

Over 100 leading manufacturers and 40 Pacific Design Center showrooms have provided product.

Visitors may also explore Pacific Design Center's 150+ showrooms after viewing IdeaHouse™. For more information, call, 310.657.0800, ext. 295.

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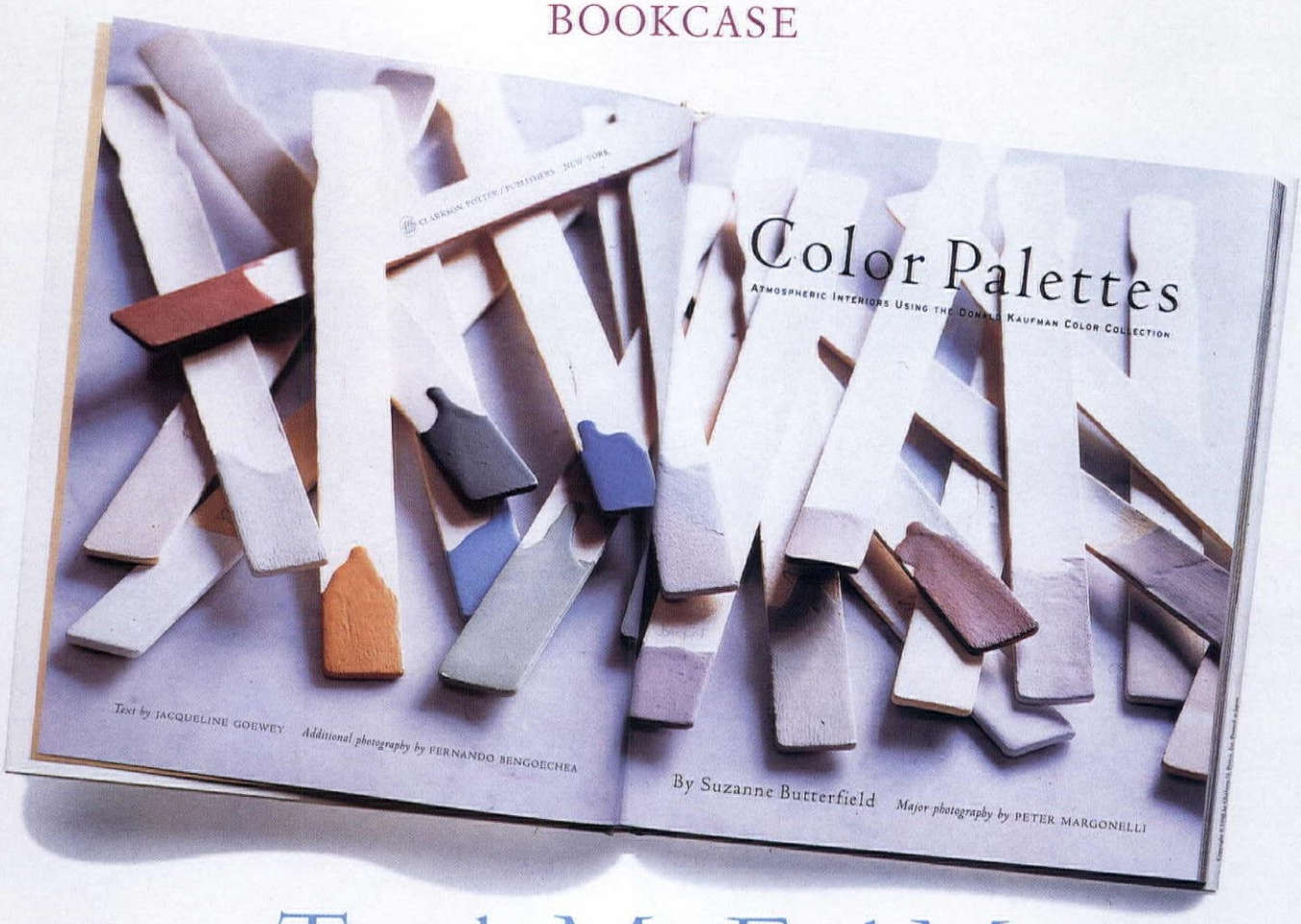


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Touch Me, Feel Me

This season, book after book appeals directly to our senses. One even has a delectable fuzzy cover

BY CATHLEEN MEDWICK

THE PUBLISHING world has come to its senses—in one way at least. A profusion of books this season urges you, the reader, to wake up and smell the tea leaves; taste the tomatoes (heirloom, naturally); touch the marble floor with your bare toes; see red in a rosebush or in a painted room; hear the burble of humanity in a backyard pond.

THE INVITING GARDEN, by Allen Lacy (Henry Holt, $40). Without a touch of irony, Lacy, a prolific philosopher-gardener, defines an "inviting" garden as a "private" one, a closely guarded retreat. Such a garden shuts out the world, which is in too much of a mad, mechanized rush to appreciate it anyway. "An inviting garden," writes Lacy, whose first five chapters celebrate the five senses, "is one that says every morning, 'Come outside.... Brush your fingertips across the downy, silvery leaves of peppermint geranium.... Nibble on a leaf of chives and enjoy its mild pungency... come, enter, and linger.'" But, he adds, clicking shut the door in the garden wall, not yet. An inviting garden is a mature one, and the gardener has to wait for it to grow. Time enough to hone the senses dulled by sterile late-century American life. Lacy took decades to make his own Eden from a drab New Jersey lot; now he sows his book with opinions—about the virtues of kitchen gardens, the vices of suburban lawns—bits of history, and tips on horticulture. And if he sounds a bit complacent, that's only natural. Privacy has its privileges.

A CHILD'S GARDEN: ENCHANTING OUTDOOR SPACES FOR CHILDREN AND PARENTS, by Molly Dannenmaier (Simon & Schuster, $35). Children have democratic instincts; they reach for anything bright and shimmery, plunging their curious fingers into the mud of life. Dannenmaier believes that a garden made for children will engage adults too, because it will be full of secret hideaways and sensory delights. As she presents examples (an ingenious backyard water garden, a living willow

PAINT JOB Properly colored walls can perform miracles for a room. Learn how some magicians weave their spells, above.

PHOTOGRAPHS BY SCOTT PRIOVEY



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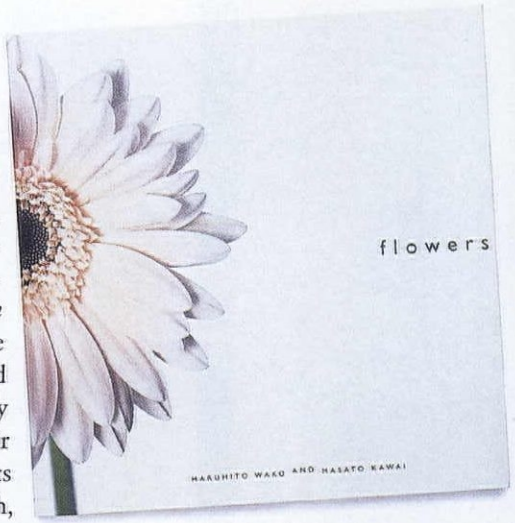
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BOOKCASE

tunnel), she makes points about the way children play, the need for controlled risks in outdoor spaces, and how a garden can therapeutically focus a child's attention. Gertrude Jekyll's 1908 *Children and Gardens* (reprinted by the Antique Collectors' Club) advised British parents to build fully equipped garden cottages for their children. Dannenmaier's book recasts that fantasy, among others, in a fresh, American light.

FLOWERS, by Haruhito Wako and Masato Kawai (Chronicle, $19.95). This is a book for hard-core plant oglers. Not a word adulterates the pristine images—one per creamy page—of a flush rose, a taut tulip, a hectically decaying gardenia. There is loads of information here, most of it visual, though the thick pages, within soft paper covers, are meant to be touched. Readers versed in meditation will spend time with the lotus, viewed from front and back; but also with the suddenly compromised carnation, flecked with dew. This book improves with gazing. Still, index chasers will welcome the plant names grudgingly posted at the back.

HEIRLOOM VEGETABLES: A HOME GARDENER'S GUIDE TO FINDING AND GROWING VEGETABLES FROM THE PAST, by Sue Stickland (Fireside, $16). Describing an heirloom as "something precious beyond monetary value," and explaining how that definition applies to seeds of rare and delectable vegetables handed down by families and communities, Stickland (with the help of photographer David Cavagnaro) gives a cauliflower the cachet of an antique brooch. In this important book, with its helpings of natural history and tips on seed conservation, the author makes a case for growing unique, colorful, tasty vegetables instead of super-

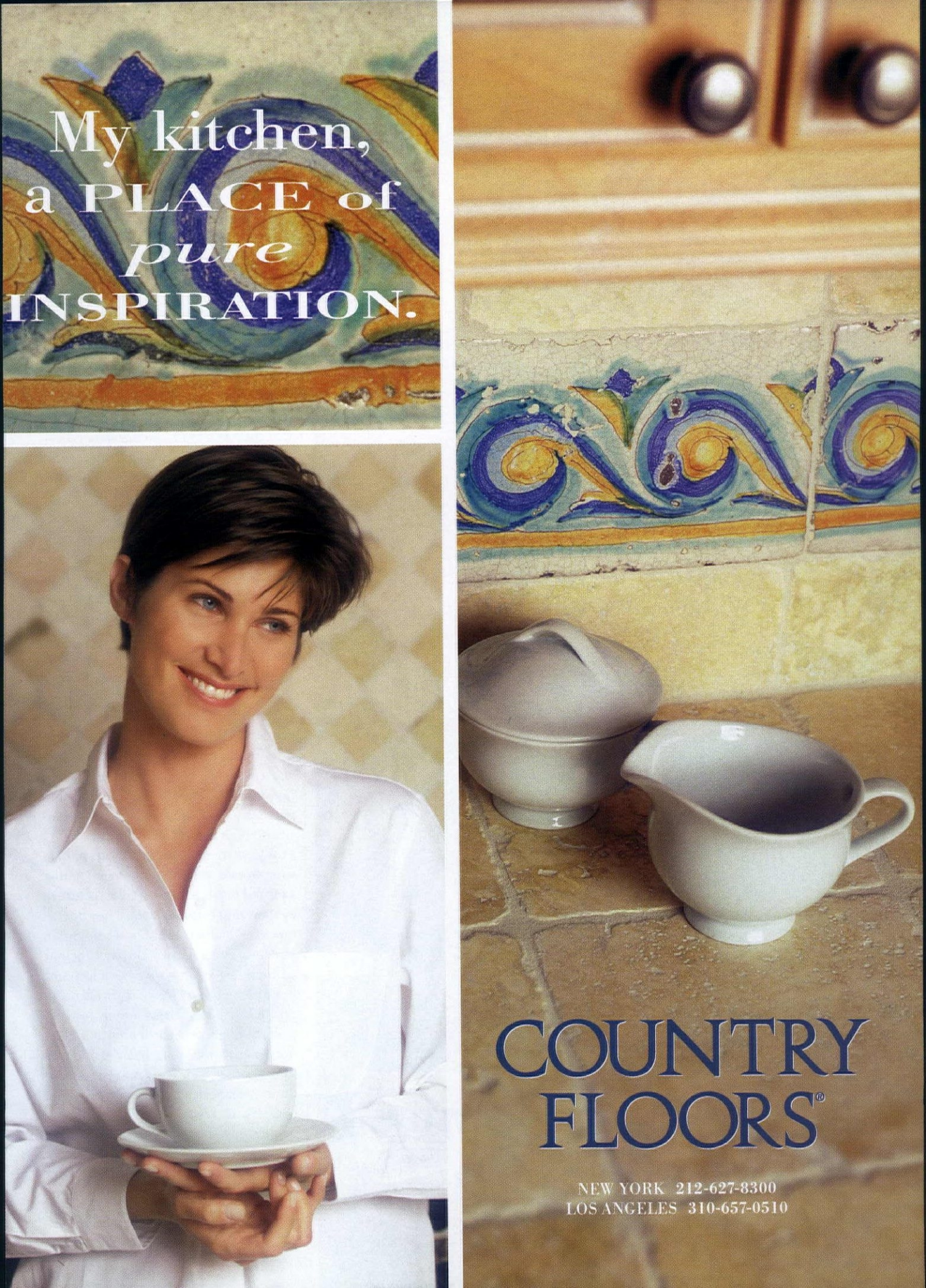


BIG AS LIFE Or even bigger. Commune with flowers, one per creamy page.

market varieties that have a uniform appearance and the flavor of old shoes. This book is a testament to the work of Kent Whealy and the Iowa-based Seed Savers Exchange, which scours the world for seeds of nearly extinct plant varieties to propagate and distribute. The point of Seed Savers, as of this book, is to restore genetic diversity and a tradition of good taste.

GARDENER COOK, by Christopher Lloyd (Willow Creek, $29.50). No dish served up in this book could be more savory than the image of the twinkly-eyed expert gardener and hobbyist cook pounding with a pestle in his kitchen at Great Dixter. The reader settles in there (along with Lloyd's lucky houseguests) to hear about the joys of planting, plucking, boiling, sautéing, and finger-licking from a man who relishes a ripe, raw fig as much as (or more than) a slice of blackberry pie with cream. Lloyd is adept with a saucepan but even more so with a spade; the garden is his natural habitat. He takes his recipes where he can get them, some from friends, but most from the late Jane Grigson, the admired chef. This is a book for gardeners who like the fruits of their labor served up fresh and warm.

Ilse Crawford's concern *about sense deprivation is well-founded: people do spend countless hours in depressingly airtight, colorless environments*


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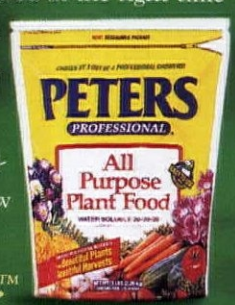
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BOOKCASE

TEA: ESSENCE OF THE LEAF, by Sara Slavin and Karl Petzke (Chronicle, $14.95). Only a book that makes delicate distinctions would have a section on water—which, as any tea aficionado knows, can ruin the brew if it is stale (that is, has been sitting in the pipes too long) or overboiled. These elegant pages are steeped in lore, including an eye-opening Japanese creation tale and a gloss on the proverbial English "nice" cup of tea. Pages on paraphernalia are as appealing as those on ceremony, and some of the recipes (smoky tea prawns!) will make coffee lovers spill their beans.

COLOR PALETTES, by Suzanne Butterfield (Clarkson Potter, $40). Architectural consultant Donald Kaufman is known for his subtle and brilliant application of interior paint and for his popular color collection. Butterfield, Kaufman's associate, works backward from the effects he achieves—the atmosphere created by the interplay of pigment and light—to the way he modulates color from room to room. Referring each case to a palette of color swatches, Butterfield examines twenty-six interiors that exemplify design principles ("Vibrant Contrasts," "Light and Shadow," "Planes of Color"). A welcome elaboration on the bible of color manuals, *Color: Natural Palettes for Painted Rooms,* by Kaufman and his wife and partner, Taffy Dahl, this is a lucid exposition of an almost invisible art.

FENG SHUI REVEALED, by R. D. Chin with Gerald Warfield (Clarkson Potter, $30) and **FENG SHUI IN YOUR GARDEN, by Roni Jay (Tuttle, $16.95).** They flow as quickly—and inexorably—as mountain streams, these books on the ancient Chinese art of *feng shui*, which might be construed as a kind of spiritual decorating. The latest titles mimic conventional design and gardening manuals, not only expounding basic principles (don't put stairs directly in front of your door, your wealth may seep out; deflect bad ch'i, or cosmic energy, with wind chimes) but solving modern decorating problems. The practitioner-author of *Feng Shui Revealed* helps an out-of-work broker position the home office (in the money corner) and the kids (in the



COOL AND FRESH
Ilse Crawford admires the sensual home that penguins inhabit at the London Zoo, left, and Christopher Lloyd rhapsodizes over rhubarb, below.

room where the last owner had been deathly ill—but hey, that's a transformative space). The author of *Feng Shui in Your Garden*, "a professional writer with an interest in spiritual matters," handles ch'i like a difficult houseguest ("Ch'i likes to . . . get into all the corners of your garden"; "Ch'i doesn't like to move from deep shade into blinding sunlight"). As if slugs weren't trouble enough.

THE SENSUAL HOME, by Ilse Crawford (Rizzoli, $39.95). Swathed in soft gray faux suede and stuffed with New Age wisdom ("To think clearly you need shadows"), this book is not as dotty as its name and appearance might suggest. Crawford's concern about sense deprivation in modern life is well-founded: people do spend countless hours in depressingly airtight, colorless, odorless environments and can benefit from stimulants like candlelight, clean, fresh linens, and squooshy leather chairs. Readers who can adjust their eyes to the overexuberant graphics (the book's designer could learn a thing or two about relaxation herself) may appreciate the commonsense advice on home comforts as well as the quirky back-of-the-book "database" on everything from noise reduction to scented plants.

THE STYLE SOURCEBOOK, by Judith Miller (Stewart, Tabori & Chang, $60). Leafing through this book—a treasury of fabric, paint, wallpaper, flooring, and trim—is as close as some of us will ever get to decorating heaven. Miller, whose gifts are encyclopedic, opens with a forty-two-page "Style Guide" tracing the evolution of design from the Middle Ages through the late twentieth century. Then, on page after page, she matches designs with sources ancient and modern so that the reader comes away with, for example, not only a working knowledge of pictorial fabrics but a historical overview, an array of motifs, and an anecdote about nineteenth-century industrial espionage. The only jarring effect is the insertion of full-page ads for fabric houses and other suppliers: those would seem out of place in any century.

THE LANDMARKS OF NEW YORK III, by Barbaralee Diamonstein (Abrams, $49.50) and **FIFTH AVENUE: THE BEST ADDRESS, by Jerry E. Patterson (Rizzoli, $40).** These two books from the capital of sense impressions satisfy the need not only for appreciation but for preservation. Diamonstein's latest revision of her 1988 classic catalogues more than one hundred newly designated landmarks, including such beauties as Loew's Paradise Theater in the heart of the Bronx and the Osborne Apartments (incorporating works by the likes of Augustus Saint-Gaudens) on Manhattan's West Fifty-seventh Street. This book is redolent with history, as is Patterson's *Fifth Avenue*, where fashion and fortune linked more than a century ago. The Gilded Age was no stranger to pleasure—and thanks to books like these, neither are we.

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Personal Growth

When the hedges are from Mars, the roses from Venus

BY ROXANA ROBINSON

TOGETHER MY HUSBAND and I own a small piece of countryside: a few slanting lawns, ancient sugar maples, some old stone walls, a field or two. Legally, it belongs to both of us. Horticulturally, it belongs to me.

My husband takes no position in the landscape. He does not stride like Harold Nicolson across our green spaces, with measuring tapes and sighting poles, setting across our uneven slopes the neat grid of his sensibility. Nor does he want a garden room of his own. He has not claimed the vegetable kingdom for himself, building a fenced encampment of leafy pole-bean tepees, laying down straight green lanes of lettuce.

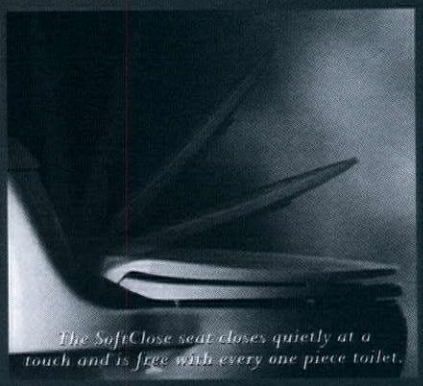
My husband does none of these things. What he does in the garden is admire. He likes whatever gardens I make. I make whatever gardens I like. The arrangement pleases us both. There are no arguments, the marriage is not tested. It is tested elsewhere, but not in the garden.

I wonder how it would be to garden with a partner, someone with his own ideas. I wonder what it would be like to share the landscape. I think it could be risky and challenging; I think it could be rewarding. I wonder about couples who manage this, couples who garden hand in hand, or side by side, or at a wary distance.

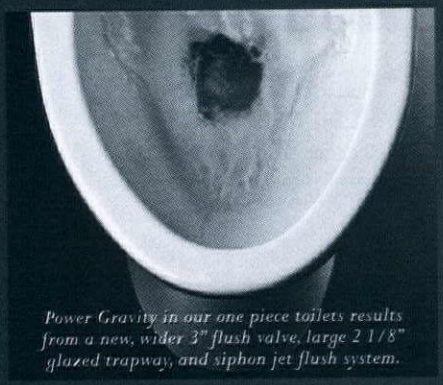
I've heard of one couple, both men, who share a famously beautiful garden. They've divided their landscape geographically: a clear, unbroken line separates the two territories, invisible but highly charged, like buried cable. It's a hidden danger, and if you stumble on it you'll feel the shock. Say one of the gardeners is showing you his primula. You ask him the name of a nearby plant, which, though nearby, happens to be across The Line. You'll know at once what you have done. Even though this plant is on his property, even though he has seen it hundreds of times, even though he has an encyclopedic knowledge of plants, his face will snap shut like a turtle's beak. "I have no idea what plant it is. It's his, ask him," he'll say coldly, and he'll turn away.

Shaken, you will muster tact, and coax him back into friendliness. You

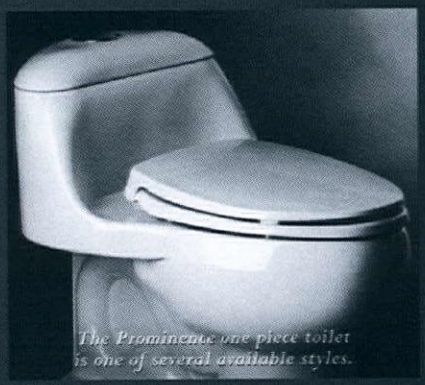
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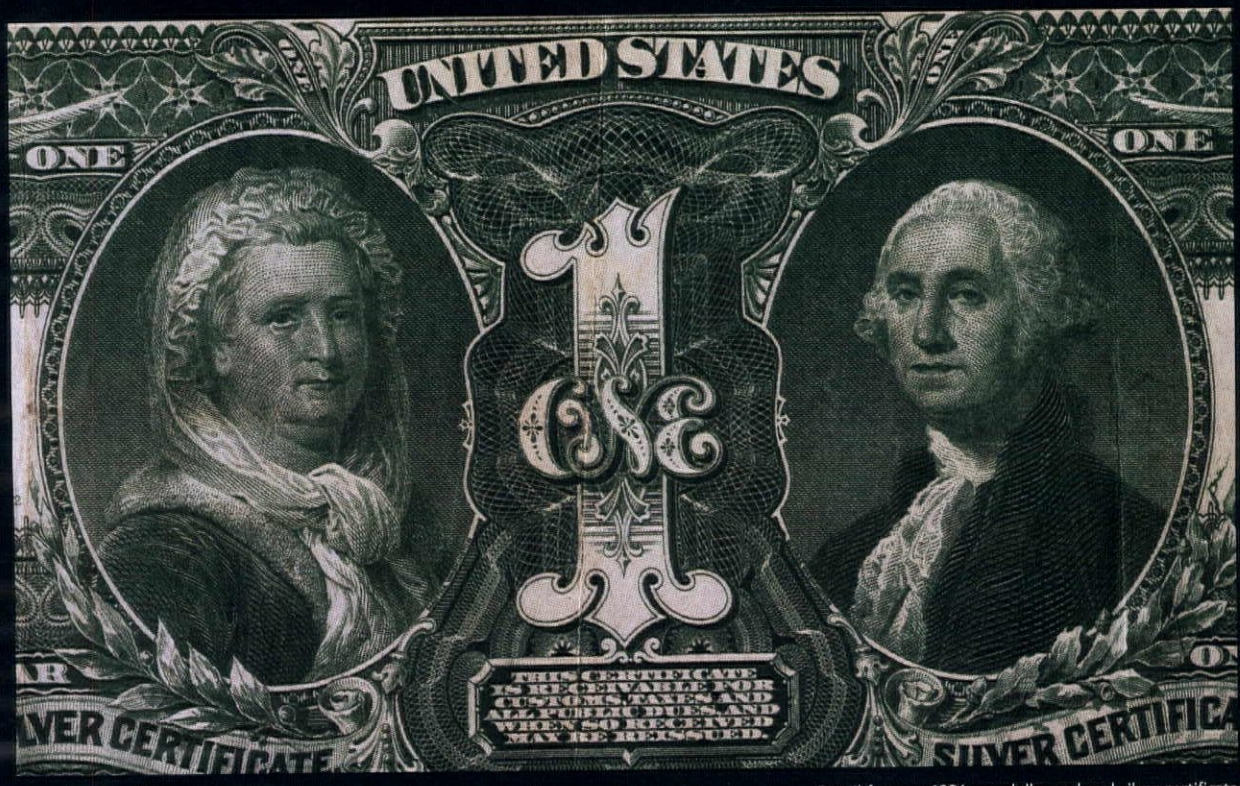
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will placate. He will relent. It will be all right. But later, after you leave, you will think about that high-tension line across the landscape, about the sizzling voltage that keeps it charged.

Another couple, this one married, has a more complex arrangement. Their division is horticultural; the wife does flowers, the husband, shrubs. They confer on major decisions—the construction of a terrace, or the acquisition of a tree. They cannot proceed unless they agree; each has veto power. If they cannot agree, a third party is called in for arbitration.

I WONDER ABOUT THIS. I wonder about the designated third person. Is it a man or a woman? Whose friend was this person first? I wonder where the arbitration takes place. I picture the three of them, sitting, of course, in the garden. It is late afternoon. They are under a small, shady pergola, on cast-iron furniture, with striped cushions on the chairs. Will the wife bring out iced tea and cookies, flagrantly currying favor from the arbitrator? Or will she sit militantly at the table, determinedly refusing to perform subservient tasks? She's in her thirties, thin, very short brown hair. And the husband, in his sweatshirt-gray T-shirt, his jeans, his work boots, how does he behave? Does he lean back in the big iron chair, relaxed and competent, as though he is merely humoring his wife with this procedure? Or does he lean forward, aggressive, dominating, over the charts he has spread out on the cast-iron table, charts that show the size of the mature shrub, its shape, its habit, the colors of its flowers, and photographs of it, looking spectacular, in other settings? All these things he has produced as proof that this shrub and no other is necessary in this particular spot in their garden.

Does the wife say nothing to all this, rocking quietly in her springy chair, her arms folded over her T-shirted chest, her blue-jeaned knees wide, her sneakered feet crossed at the ankles, waiting quietly until it is her turn, when she will say with finality that the mere presence



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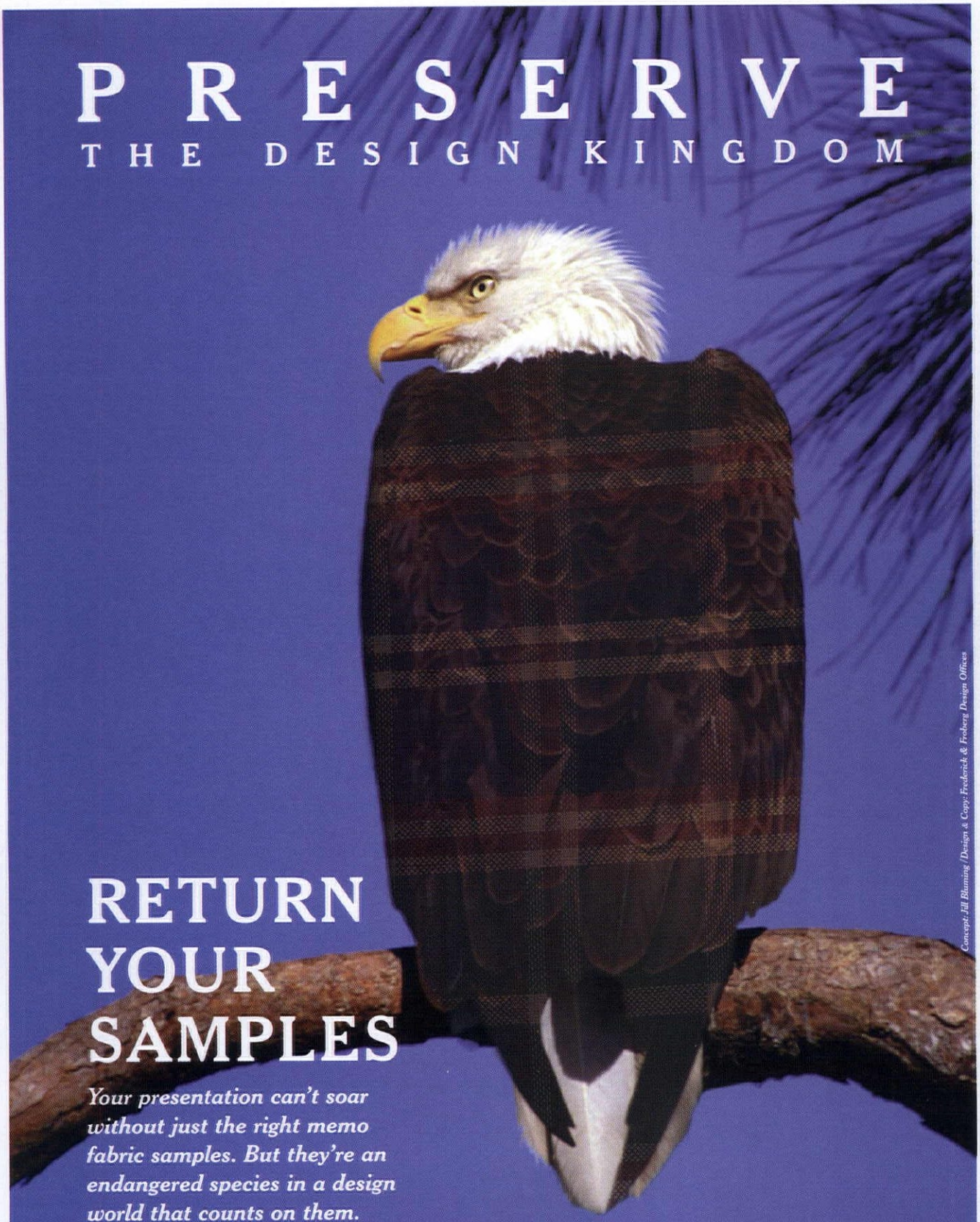
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In *House & Garden*'s Luxury Issue, September 1997, Sealy and *House & Garden* invited readers to share with us their idea of what constitutes a "luxurious sleep." The answers ranged from "a clear conscience" to "listening to the sound of crickets." The winner was Robyn Foley who wrote:

"The cat is in her usual station at my feet. A few pages of a good book. My daughter comes in to tuck me in...Tomorrow is Saturday."

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of that shrub on the property will make the whole place look like a cheap motel, and the day that shrub arrives is the day she will leave forever?

And what about the arbitrator? I see her in late middle age, with short gray-white hair and a comfortable girth. She wears a fraying straw hat, old jeans rolled up once, blue sneakers, and a long-sleeved, faded-blue-denim smock with white buttons. Her glasses are round, with very dark tortoiseshell frames. Her head is cocked in the beautiful late-afternoon sun that filters lacily through the wisteria.

Thoughtfully, frowning with the seriousness of all this, she sets down her glass of iced tea. Droplets of condensed water trickle down the outside of the glass, onto the cast-iron table, where they are lost in the intricate pattern of its surface.

"Well," she begins, her voice calm and responsible. The husband and wife wait, listening, intent. They do not look at each other.

I could imagine *what kinds of gardens they would have: hers would be charming and haphazard; his, tidy and predictable*

ANOTHER GARDENING couple I know lived together for a number of years before deciding to marry. In the summers, they went to Maine, where she owned a house on a densely wooded coastline. It was not a pretty garden site, but she didn't want a pretty garden. Her landscapes were deeply urban or wholly rugged—she wanted nothing in between. She did have a garden, though, one that required little sunlight and less maintenance. At the start of each summer, she set, into a glass bowl, fat dabs of deep-green moss, a pinecone, a smooth stone, bark covered in pale-green lichen. Kept cool and moist, this was a living centerpiece, glowing, verdant, lush—a diminutive echo of the silent woods surrounding the house.

When they married, things shifted. The husband had grown up on a farm, and he needed to grow food. He removed a looming tree or two beside the house and built a wooden deck in the newfound sunlight. There he set out narrow wooden boxes planted with rows of herbs and kitchen greens—a tiny potted *potager*.

THE LINE BETWEEN these gardens seemed clear: his was culinary, and outdoors, hers was aesthetic, and in. But the line was lightly drawn, and easily erased. The husband was intrigued by his wife's tiny bowl-garden and made a gentle incursion into her domain. He began his own.

Moss, stones, lichen—his is very like his wife's, but with one important difference. In his small green world, a single tiny blueberry bush spreads its branches over the moss. From one of these branches hangs a very small blueberry, awaiting the harvest.

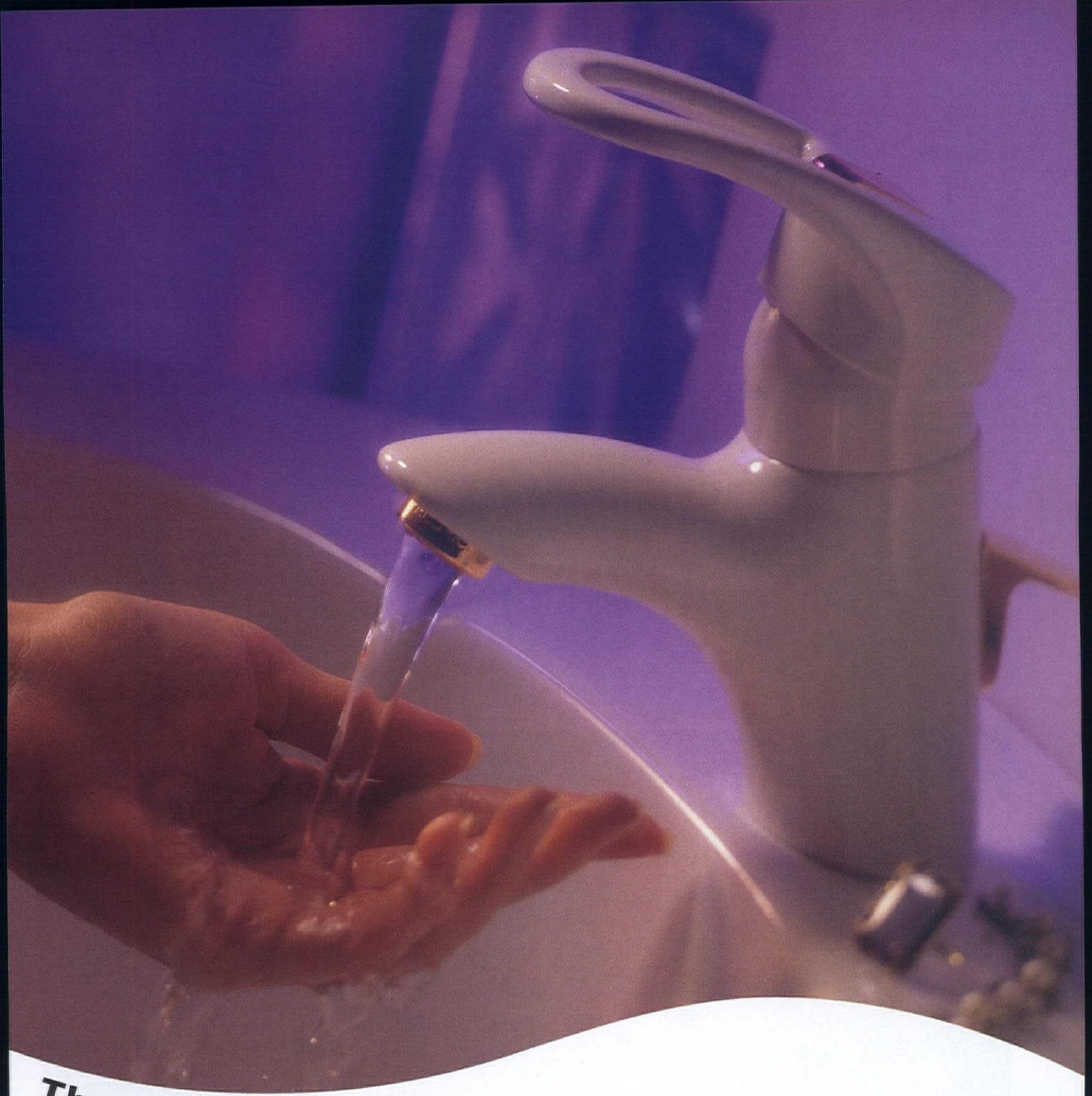
Last summer I was invited to another couple's Maine gardens. They each had a garden of their own. The wife is a teacher and writer with an engagingly absentminded manner. The husband is a trusts-and-estates lawyer at an old New York firm. I could imagine what kinds of gardens they would have: hers would be charming and haphazard; his, tidy and predictable. I was curious to see how they'd work together.

I parked in front of their small Shingle-style house. A neat brick walk led from the driveway to the front door. The red brick was edged with pink dahlias, silver lamb's ears, deep-blue salvias. Everything was weeded, trimmed, deadheaded, neatly staked: a lawyer's garden.

My friends came out to greet me.

"I'm admiring your garden," I told the husband. "It's beautiful."

"Actually, this one's mine," said the wife, smiling with pride. She walked



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me down the handsome parquet-patterned path, pointing out her favorite plants. She touched their heads as though stroking pets. She told me her daughter had been married there the summer before. She'd had the bridesmaids' dresses dyed to match the dahlias. I thought of the mechanics of having dresses in New York dyed in November to match plants that would appear in Maine in July. I was impressed.

"Isn't this beautiful?" her husband asked, enthusiastic, and I agreed.

But now I wondered about his garden: how could it be tidier than this?

"Now come see mine," he said.

"We'll go upstairs," the wife said. "It's better to see it first from the second floor."

Puzzled, I followed them up the narrow staircase. Stepping out on the tiny porch, I understood.

We stood overlooking a high green wilderness, a dense, exuberant jungle that made the Amazonian rain forest look like bonsai. There were no paths and no beds, just huge, towering plants jostling each other.

"Gosh," I said finally. "I've never seen anything like this." I pointed to a green giant that had climbed confidently up to our eye level. "What's that?"

"I have no idea," the lawyer said happily. "None! What do you think it is?"

"I don't know," I said. It looked to me like woolly-mammoth fodder, something you'd see in an artist's rendering of earlier epochs, before Man. "Where did you get it?"

"Can't remember," he said, jubilant. "I take seed from all over the place. Friends give me cuttings. When something comes up, I make a little space around it for the first year. After that—" he smiled beatifically and gave a liberating wave—"it's on its own. All my plants have to have elbows."

We stood looking out over the green wilderness in silence.

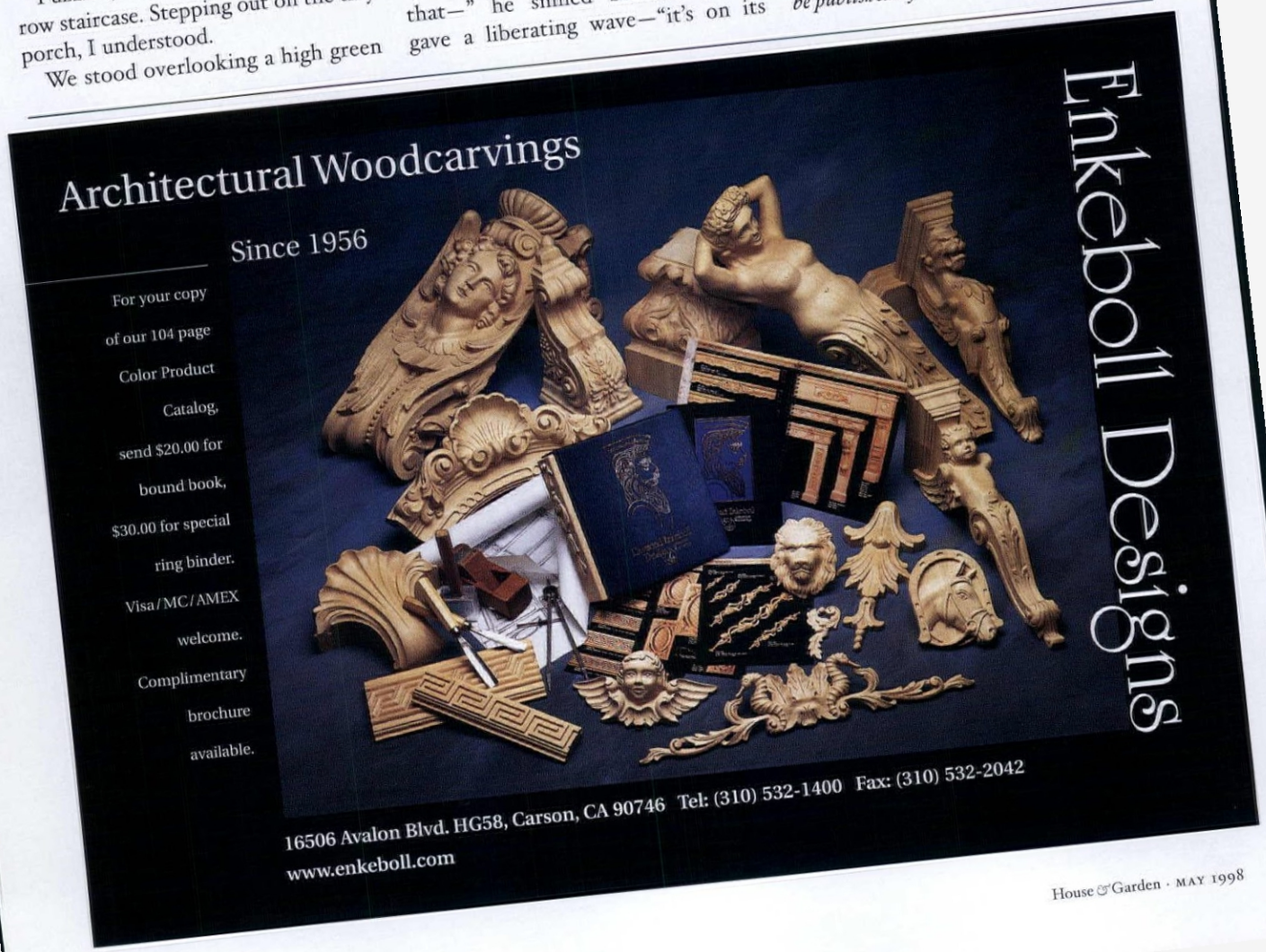
"Isn't it wonderful?" asked the wife admiringly. She sounded as though she had never seen such a beautiful garden as this, as though the thought of pink dahlias and brick walks had never crossed her mind.

We stood overlooking *a high green wilderness, a dense, exuberant jungle that made the Amazon look like bonsai*

"Yes," I answered.

What I thought was wonderful, of course, was not just the wild green tangle nor the tidy pink dahlias, but the unexpected marriage of the two.

Roxana Robinson has two gardens, one in Westchester, N.Y., and the other in Maine. Her new novel, This Is My Daughter, *will be published by Random House in July.*



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A Toast to the Plant Kingdom

Austria's little-known Grüner Veltliners are polite enough to flatter vegetables and wise enough to complement fish

BY JAY McINERNEY

I THINK ONE of the reasons I have never been seriously tempted by the vegetarian option is that, in my experience, most wines seem to become surly and depressed when they are forced to associate exclusively with legumes, grains, and chlorophyll-based life-forms. Like girls and boys locked away in same-sex prep schools, most wines yearn for a bit of flesh. But I have recently discovered Grüner Veltliner, an Austrian varietal, which seems to be remarkably friendly with broccoli, tubers, and arugula.

"It's possibly the ultimate vegetarian wine," says Terry Theise, a highly respected Maryland-based importer. Sipping a 1995 Bründlmayer as an accompaniment to a plate of polenta custard with root vegetables at New York's Arcadia restaurant, he says, "There's a certain synergy the palate notices." If Grüner Veltliner, like most Teutonic wines, is a mystery to most Americans, it's not for lack of passion and proselytizing on the part of Theise, who flies around the country saying incredibly mean, witty things about Chardonnay.

While Austria produces beautiful Rieslings, which are generally fatter and riper than their German counterparts, Grüner Veltliner is the most widely planted varietal and perhaps the most intriguing. To me it tastes a little like a theoretical blend of Viognier and sauvignon blanc—or, more specifically, of Condrieu and Pouilly-Fumé—combining the wildflowers element of the former and the stony, minerally elements of the latter. It sometimes has a kind of wild, peppery element found in neither of these wines, and many tasters note

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green vegetable elements, which helps explain its compatibility with such foods as green beans and snap peas. It's higher in acid than, say, Pinot Grigio, but like other Austrian whites, is lower in acid and higher in alcohol than most German Rieslings. It's also almost always a dry wine.

Besides being chlorophyll-friendly, Grüner Veltliner harmonizes beautifully with one other food group: crustaceans. The first time I ever tasted the wine, it was paired with chef Anne Rosenzweig's chimney-smoked lobster at Arcadia. I was thinking Puligny-Montrachet when Rosenzweig emerged from the kitchen in her whites and recommended a 1994 Knoll Grüner Veltliner as a perfect match for the dish. I'd never even heard of the stuff, but when a chef of Rosenzweig's abilities gives you a tip, you take it. Exotically lovely as the wine was on first sip, it was even better with the lobster, and I have since discovered that Grüner Veltliner works wonders with shrimp and crab dishes, though I can't really tell you why.

The best Grüners seem to come from the Wachau, Kremstal, and Kamptal regions, in the vicinity of the Danube near the Czech border. While Austrian wine is even less familiar to American drinkers than German wine, it is probably easier for the American ripeness-is-all palate to appreciate. Terry Theise suggests that, in many ways, Austrian wines have more in common with those of Alsace and the Loire than with those of Germany. Until recently, however, the few Austrian wines that made it to this country were seen as cheap alternatives to German wines, "German wannabes," as Theise says. The best wines stayed in Austria. In 1985 a scandal involving certain makers who added diethylene glycol (i.e., antifreeze) to their wines severely damaged what little credibility Austrian wines enjoyed abroad, though it resulted in strict new laws and a certain amount of soul-searching, which have ultimately been beneficial. "At this point," says Theise, "I think it's one of the most superb and sophisticated wine cultures in the world."

Austria's wine terminology can be nearly as confusing as Germany's, so the best thing to do is ignore most of it. One term that is helpful to know is *Alte Reben*, which means "old vines." Many of the best Grüners are from older, low-yielding vines. Sometimes the German terms *Spätlese* and *Auslese* are used in addition to specific local terms, but since most Grüners are vinified dry, you can ignore these confusing terms and look at alcohol content. Any wine over 12.5 percent, by law, has had no sugar added, and is therefore naturally ripe. Generally speaking, the higher the alcohol, the richer and more full-bodied the Grüner. Of the vintage years currently available, '95 was outstanding in most regions; '96 generally produced slightly leaner, less fleshy wines. As is true in most parts of the world, the most important thing to look for is the maker; my favorites include Bründlmayer, Knoll, Nigl, Hirtzberger, and Pichler.

I'm still not quite ready to give up red meat, let alone seafood, but if I ever do, at least I know what to drink alongside my kasha-and-broccoli casserole. In the meantime, I have a new excuse to look forward to lobster season.

THE OENO FILE

'95 BRÜNDLMAYER GRÜNER VELTLINER ALTE REBEN: This has the richness, power, and glycerol of a Grand Cru burgundy without the oak. An incredible combination of muscle and delicacy, of wet limestone pebbles and wildflowers. $23.

'95 PICHLER GRÜNER VELTLINER KLOSTERSATZ FEDERSPIEL TROCKEN: One of the most elegant white wines around, so perfectly balanced it's hard to say whether it's tart or sweet. Long finish. $25.

'95 FRANZ HIRTZBERGER GRÜNER VELTLINER HONIVOGL: Starts with a deep, full-bodied bass note and finishes with spritzy cymbals. Honey, pepper, and lemon along the way. $40.

'95 KNOLL GRÜNER VELTLINER LOIBENBERG: An exotic wine that's almost as colorful as its label. The ripe fruit is jazzed up with smoky, peppery, and, dare I say it, sweaty highlights. A wild one. $25.

'96 NIGL GRÜNER VELTLINER KREMSTAL ALTE REBEN: A classic, somewhat svelte Grüner with the stony, minerally element dominating the wildflowers at present. $22.

'96 HIEDLER GRÜNER VELTLINER VIER WEINBERGE: One of the fuller and richer '96s. Cries out for a plate of shrimp. $12.



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October 1977

In the era of big hair, big bathrooms were a sign of serious grooming

BY VÉRONIQUE VIENNE

THE SWIVELING, rocket-shaped hair dryer is poised in midair, ready to be lowered over the rollered head of an intrepid glamour-seeker. In the '70s, American women were willing to submit to these noisy helmets to get the cascading locks of Farrah Fawcett. The availability of handheld blow-dryers would soon change all that, but the spa-like bathroom was here to stay. This one, a transformed guest room, celebrates what was probably the last hurrah of the three-inch-roller do.

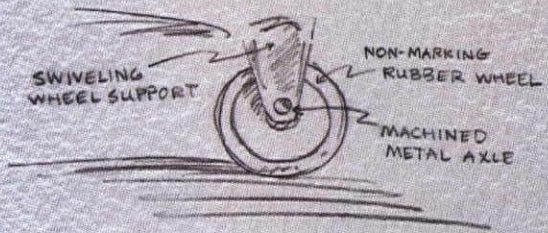
To make lounging around while doing your hair more luxurious, both sink and toilet have been hidden from view in this beauty den. The low, seven-foot marble tub, which appears to be floating on its base, forms an island of serenity. The countrified tile floor, wicker baskets, and potted plants are meant to offset the functional and spartan mood of the customary bathroom. The easy chair, with its Porthault-by-the-yard terry-cloth slipcover, matches the towels. Dark-blue vinyl walls and blinds softly illuminated by incandescent rods hidden beneath the dropped ceiling suggest a peaceful midsummer night sky.

But on the wall, a painting of two genderless figures clues us in: This residential beauty parlor is not for women only. Although a Burt Reynolds wannabe didn't have to sit under the big helmet, men also needed a place to manage their fashionably long hair. What better environment than this bold roomful of blues?

PHOTOGRAPHED BY TOM YEE



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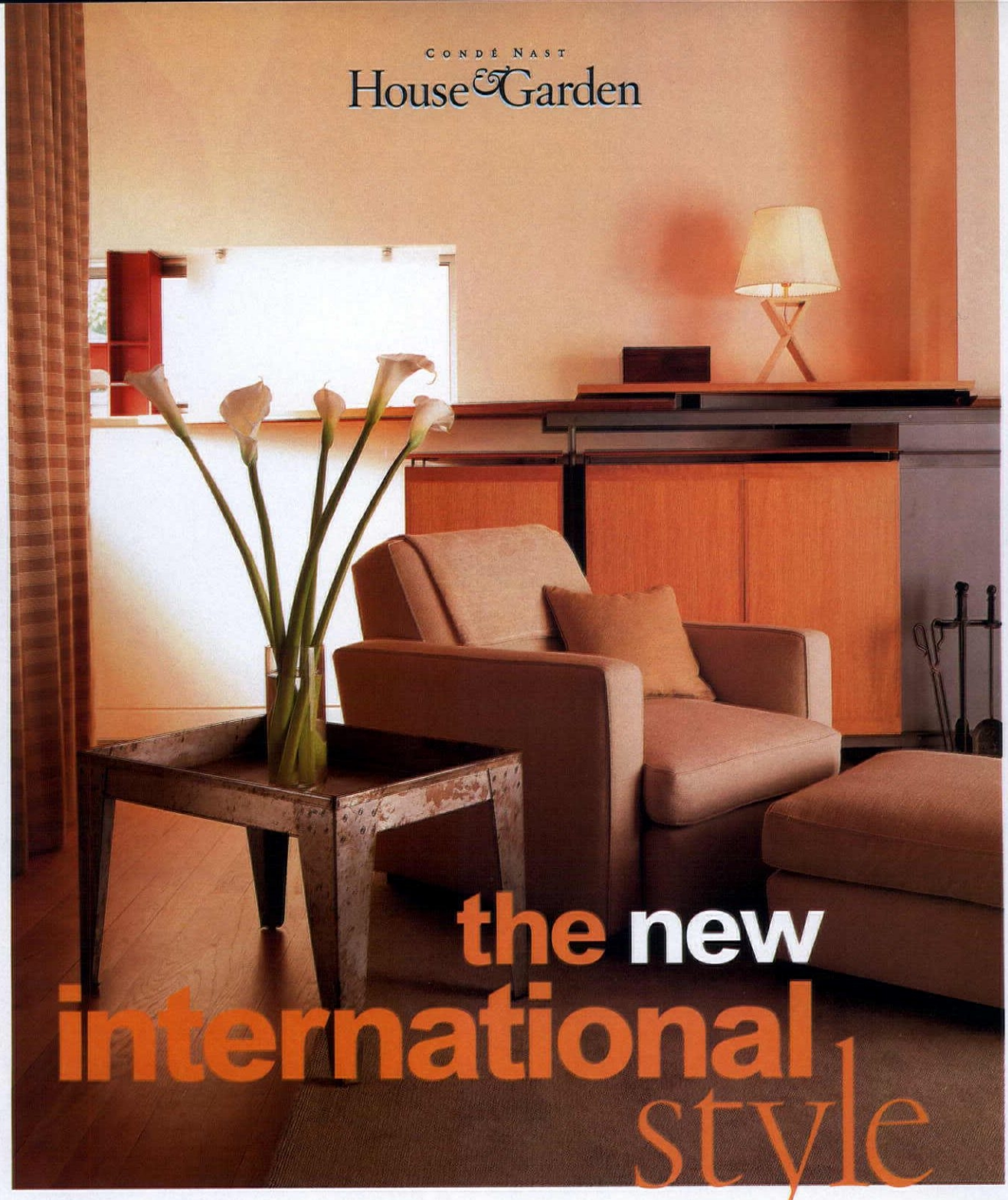
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CONDÉ NAST
House & Garden



the new international style

first principle Sometimes a decorating style simply takes off—garnering fans from all over the globe. Such is the case with the look we define as the New International Style: tailored yet textured, streamlined yet soft around the edges. Although it is reminiscent of design from the thirties and forties, this look is less rigid, if not less rigorous, and more relaxed. Drawing inspiration from such revered masters as Jean-Michel Frank, Eileen Gray, and Billy Baldwin, a generation of sophisticated designers is assured enough to add its own dose of creativity to this urbane style.

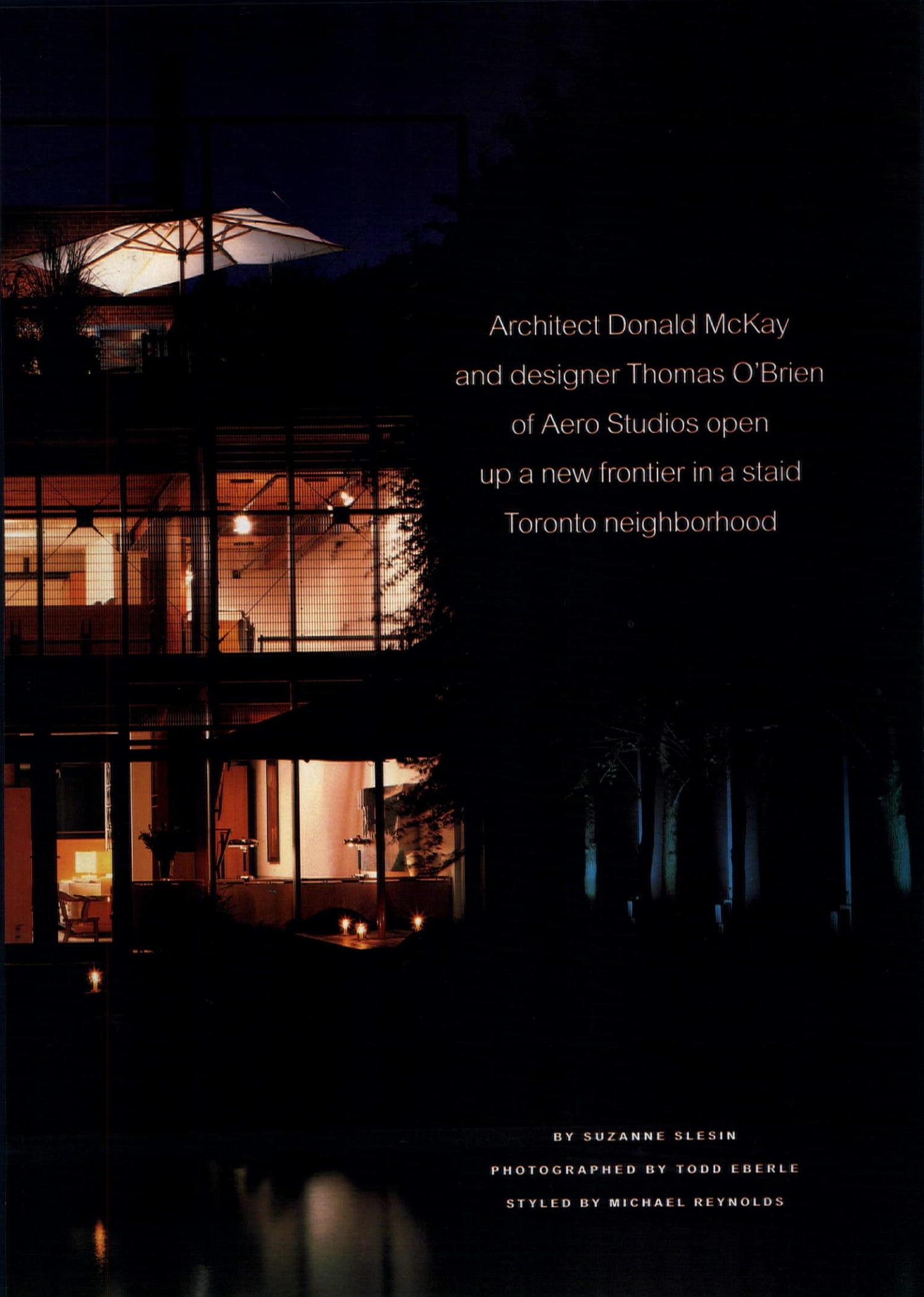


TOP FLOOR: UPPER LIBRARY, MASTER BEDROOM, TERRACE

SECOND FLOOR: LOWER LIBRARY, SMALL LIVING ROOM

GROUND FLOOR: KITCHEN, LIVING ROOM, DINING ROOM

north star



Architect Donald McKay and designer Thomas O'Brien of Aero Studios open up a new frontier in a staid Toronto neighborhood

BY SUZANNE SLESIN

PHOTOGRAPHED BY TODD EBERLE

STYLED BY MICHAEL REYNOLDS







IN LONDON AND PARIS, in New York, Chicago, and Toronto, the look of the moment is clear: it's spare and functional, long on texture, short on froufrou.

"Plainness is out, visual satisfaction is in," says Thomas O'Brien, the thirty-seven-year-old owner of Aero Studios, a New York City design firm that is one of the leading exponents of the New International Style. While the term "International Style" has long referred to the unadorned modernism of twentieth-century architecture, the New International Style has made modernism user-friendly, infusing contemporary interiors with luxe and livability.

O'Brien is well known for designing such high-profile interiors as Emporio Armani shops in New York, Houston, and Las Vegas, and a David Barton Gym and the Patroon restaurant in New York City. For the past six years, he has also

Back-to-back sofas, left, divide the living room. The sofa in the foreground, inspired by Eileen Gray, was redesigned by Thomas O'Brien, who had it covered in a Clarence House cotton. Antique fencing masks sit on the end table. The Stickley Mission chairs are from Peter-Roberts Antiques, Inc. A 1996 photograph by Sharon Lockhart, top, hangs over a chair covered in a Manuel Canovas woven silk.



"The intensity of McKay's mechanical language is torqued by O'Brien's sensuous early-modern furnishings" —SANDRA SIMPSON

been slowly designing and refining the furnishings for a bold steel-frame house that belongs to Sandra Simpson, a dealer in contemporary art and the owner of the S. L. Simpson Gallery in Toronto.

THE THREE-STORY, 6,000-square-foot house, finished in 1991, was designed by Donald McKay, a Toronto-based architect. Red I beams streak dramatically across the large rooms, which flow into one another rather than being closed off by doors. The walls conceal the heating and air-conditioning ducts, which run vertically, not horizontally, so that every space capitalizes on the ceiling height. "I see it in the tradition of unapologetic modern buildings," says McKay, who combined engineering bravado with artisanal detailing that he describes as "fiercely plain.

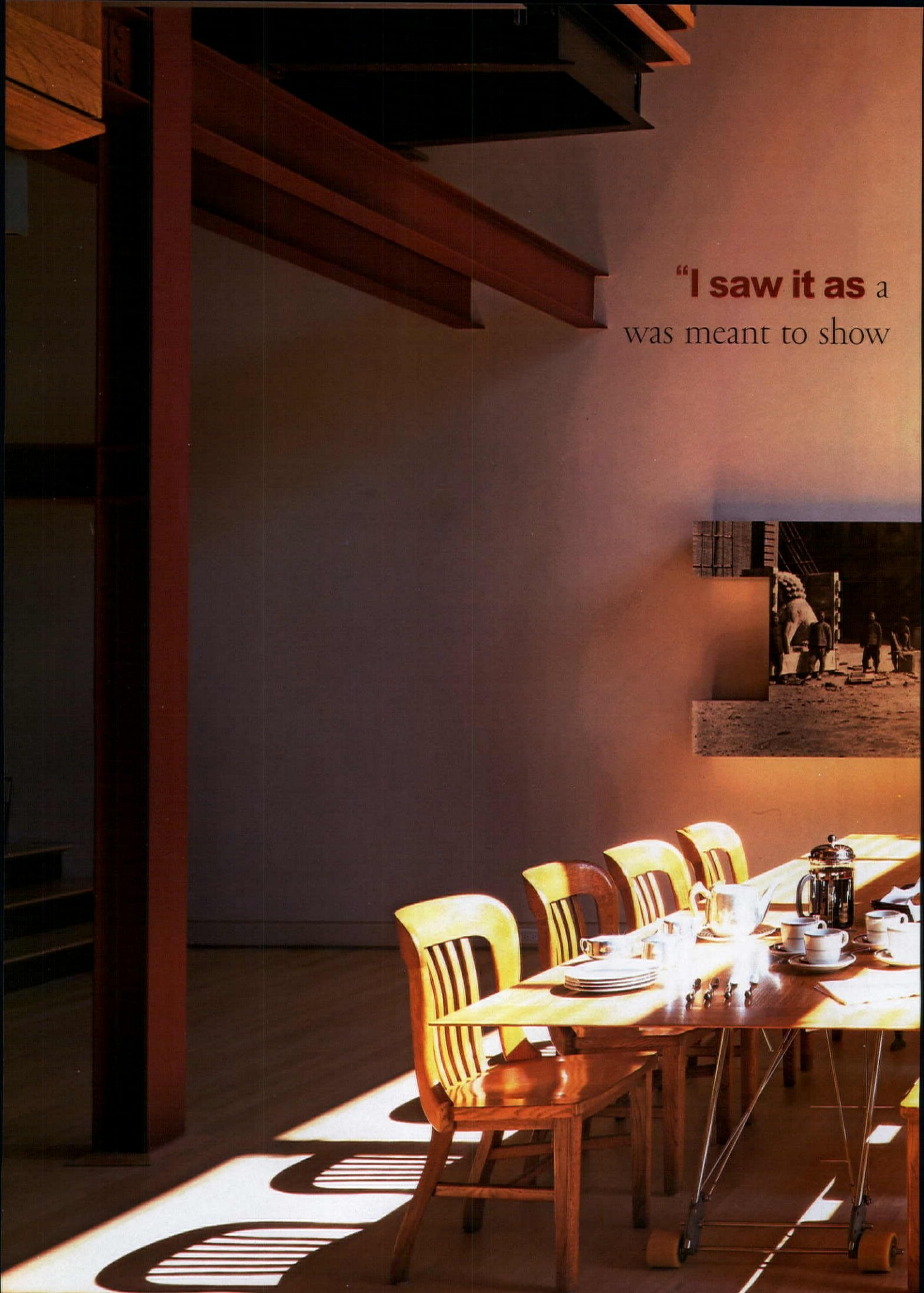
"Everything is made of commonplace materials," McKay adds. "The glazing, the brick, the oak flooring don't draw attention to themselves, and drywall over plywood is the best material to put up if you're installing art, because it's strong and can easily be repainted." O'Brien was careful to make decorating decisions that accommodated the art. "I saw it as a seriously designed house that was meant to show art, not the other way around," he says.

Although McKay had designed a lot of the built-ins and some of the furniture, Simpson decided that O'Brien's sensibility was what she had in mind for the interiors after she saw some of the New York designer's work in a magazine. "I thought he would be able to express visually some of the things I was feeling," she says. "The contrasts are what intrigued me the most," she adds. "The intensity of McKay's mechanical language is torqued by O'Brien's sensuous early-modern furnishings. It is an environment that resonates with beauty and brute integrity." Not that O'Brien's task was an easy one. "My own taste is extremely specific," Simpson says.

But then, so is O'Brien's. Although the designer casts a wide net, he often returns to what he considers basic



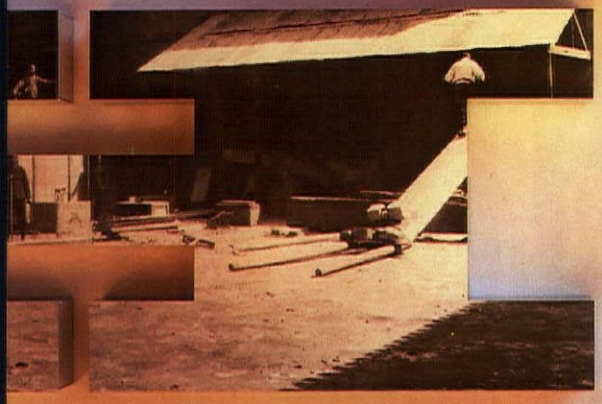
Collection of 60 Drawings, by Allan McCollum, provides a graphic focus to the living room, opposite page. The ottoman, by Donald McKay, was reupholstered by O'Brien. The lamp on the side table is from Aero. The 1930s drafting stools, from Historical Materialism, NYC, this page, face the kitchen counter. The 1940s rack is from Robert Altman, NYC. The wicker Stickley sofa, from Wyeth, NYC, is in Cadoro by Manuel Canovas.



"I saw it as a
was meant to show

seriously designed house that
art, not the other way around"

— THOMAS O'BRIEN



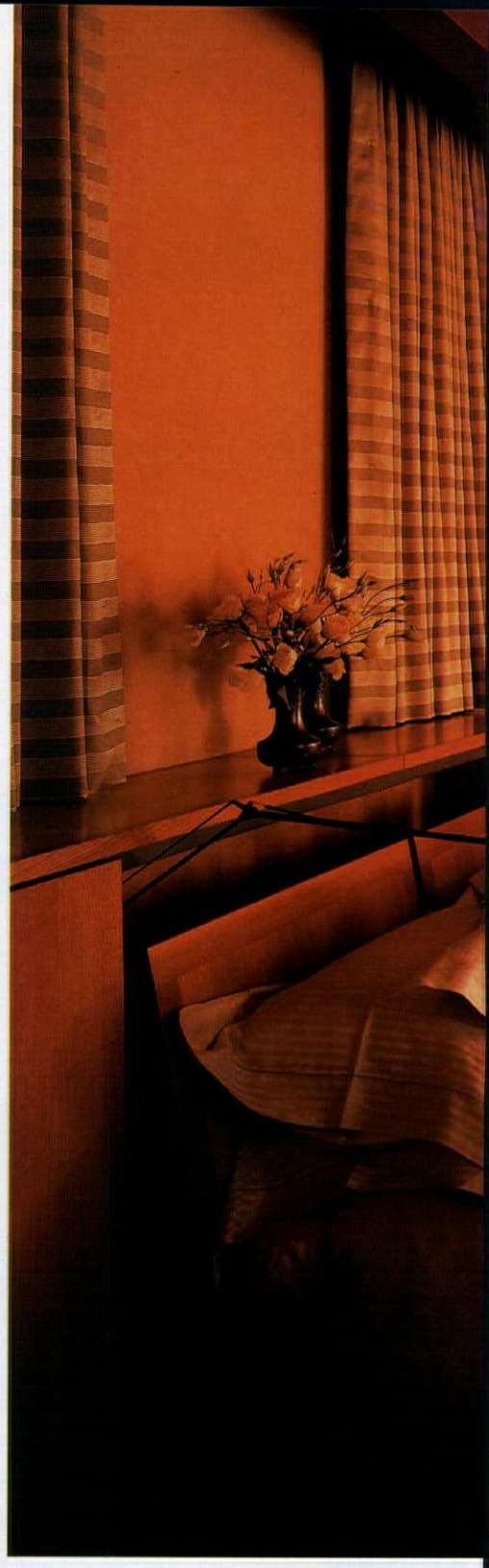
Red I beams make a dramatic frame for the high-ceilinged dining room. The table and buffet were designed by Donald McKay. The vintage oak library chairs are from the owner's collection. The chrome Desny lamps are from George Kovacs, NYC. A 1990 photograph on aluminum, by Robert Fones, entitled *Egyptian Expanded H/In the Compound* hangs on the wall.

solutions. "I am always inspired by Eileen Gray and Jean-Michel Frank, and I'm drawn to their history and credentials," he says. But having a long time to plan every detail also gave him the opportunity to take even well-known vintage designs one step further. "I really loved drawing each piece without guessing at how it would look in the end," O'Brien says. The idea is to be respectful, yet not reverential. "I celebrate the thirties and forties," says the designer, "but I'm not afraid of having something from the 1880s and 1890s or mixing steel in with it. I like to call it the uncommon mix."

Late-nineteenth-century metal carts, vintage architect's stools, and such esoteric accessories as an old and suitably rusty farm trough are juxtaposed with soft and elegant textiles. "It was a difficult house to paint," says O'Brien. "The walls have no boundaries, and in the beginning everything was painted a bright white. That's why we decided to use five neutral colors from the Donald Kaufman Color Collection that get deeper and deeper as you go upstairs."

In the living room, which was divided into two seating areas, O'Brien added large pillows and cushions to two Gray-inspired sofas designed by McKay and custom-made, small Frank-style screens and tables. Accessories such as galvanized flour bins and battered leather hatboxes add another layer of texture, while Caucasian carpets that O'Brien insisted be exclusively in blues and





Soft-textured fabrics, above, give the master bedroom its serenity. The armchair and ottoman were custom-made by Aero and are upholstered in Collobrieres from Pierre Frey. The custom-made wool carpet is from A. Morjikian Co. Inc.; the duvet fabric is from Manuel Canovas. In the bathroom, left, the towels and rug are from Portico, NYC. Sources, see back of book.



browns ("I was always editing them," he says) replace the more formal Tabriz.

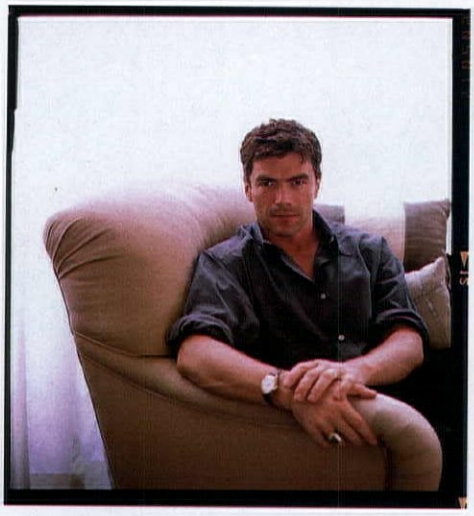
For O'Brien, reworking furniture, deciding on paint colors, and designing draperies are only some of the elements in the decorating process. "Choosing the china, the linens, the glass is all part of it," he says. "And I love to do that for my clients. In this case, entertaining was a particularly important factor." The living room and dining room are meant to accommodate both the large and the small groups of people Simpson entertains. "That's when she brings out all her beautiful candles and candleholders," says O'Brien. "This is a modern house that's run in a very formal way, very much like houses were at the turn of the century."

Except that they looked a bit different then. This interior, like many of O'Brien's projects, is both subtle and startling. "Spare but not sparse" is the way he describes the look. "I wanted the house to be simple and understandable, but I didn't want it to be so plain that it was totally flat," adds O'Brien. "There must always be something to look at, other than its plainness," he concludes. "In the end, it has to be human."

trade secrets

new classics

From Las Vegas to Kuala Lumpur, Aero principal Thomas O'Brien has injected his hot mix of cool industrial and classic 1930s and 1940s styles into showrooms, restaurants, and private residences. For a house in Toronto, he created a subtle but luxurious backdrop for contemporary art. Inspired by Jean-Michel Frank, Eileen Gray, and Billy Baldwin, the furniture designed by O'Brien is upholstered in raw silk, linen, and plush velvet. —JOYCE BAUTISTA





globe-trotter

^ THOMAS O'BRIEN, 37, developed an eye for good craftsmanship and design on childhood visits to his father's office, which was furnished in pieces by Knoll. During a five-year stint for Polo/Ralph Lauren's creative services team, he designed Ralph Lauren's residences. He has also designed showrooms and stores for Giorgio Armani and Donna Karan, and the restaurants Indochine West in Los Angeles and Patroon in New York.

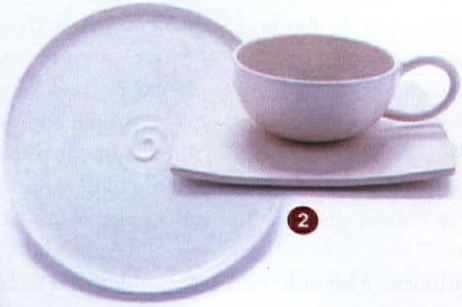
textile sensations

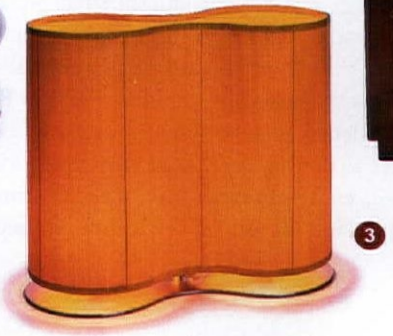
^ AS IN THE LIBRARY, above, luxurious silk and wool fabrics, all in a neutral palette, provide textural interest throughout the house. From top: Fabrics from Larsen, Pierre Frey, Manuel Canovas, Donghia, Gretchen Bellinger, and Rogers & Goffigon. Custom-made linen and wool floor coverings, above left, are from Patterson, Flynn, Martin & Manges.

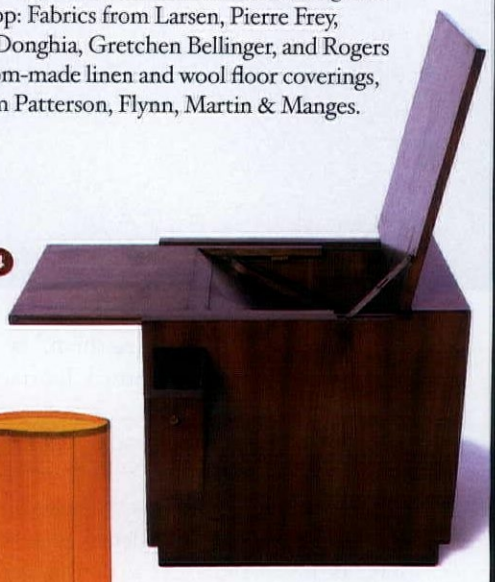
the rover's eye

< O'BRIEN IS ALWAYS ON THE LOOKOUT for things like these, which fit his aesthetic. **1** Antique French ladder, $1,650, from Robert Altman, 212-832-3490; **2** Ceramic tableware by Teresa Chang, $22 to $55; **3** Veneer lamp by Ted Abramczyik, $1,250; **4** German typing table circa 1925, $3,200; all available at Aero, 212-966-4700.

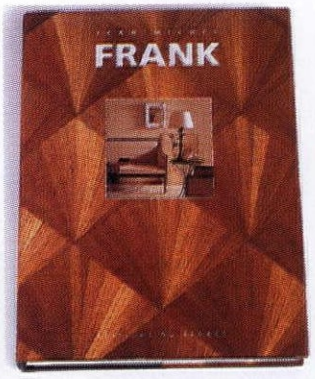






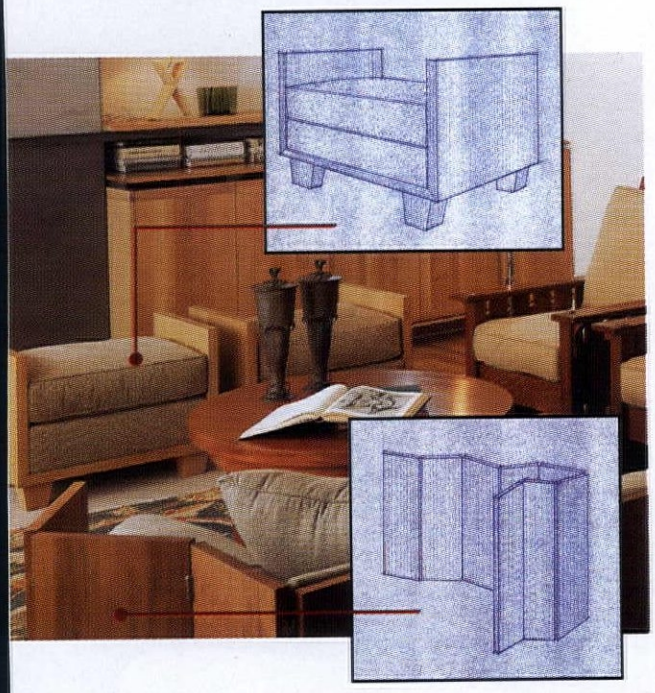






frank-ophile

^ *JEAN-MICHEL FRANK*, by Léopold Diego Sanchez (Éditions du Regard) is the bible for a new generation of designers. The parchment X lamp, inset left, by Frank, $2,134, is from Maxfield, Los Angeles, 310-274-8800. The reproduction Frank sofa, above left, is from Palazzetti, NYC, 212-260-8815.



improvisations

< IN THE LIVING ROOM, O'Brien reinterpreted early-20th-century design in the oak ottomans, inset drawing, top left, and mahogany coffee table. All are custom-made for Aero, his SoHo gallery and shop, as is his Frank-style folding wood screen, inset, below left, which he designed for placement behind the sofa. The Gustav Stickley Mission chairs are from Peter-Roberts Antiques, NYC, 212- 226-4777.





aero dynamics

^ O'BRIEN'S OWN versions of '30s and '40s designs make a bid to be classics in their own right. His celadon velvet club chair, $4,100, is Frank-inspired. His book-cloth-and-calfskin table lamp, left, $1,375, is softened by its rounded shade. Both are available at Aero. Sources, see back of book.



master mixer

^ IN THE SMALL SITTING ROOM, a stool from Robert Altman and an Alvar Aalto table from Aero are part of O'Brien's "uncommon mix." The blue-and-brown Caucasian carpet is, like those at left, from Patterson, Flynn, Martin & Manges. The photographs above the sofa are by Allan McCollum and Laurie Simmons.

when

Creative sparks fly, as they did when traditionalist decorator



BY SUZANNE SLESIN PHOTOGRAPHED BY PIETER ESTERSOHN

chintz meets steel

Mario Buatta worked with modernist architect Lee Skolnick



Painted mantelpieces match the crisp woodwork and stand out against the bottle-green wall in the living room. They give the room an unusual jolt in character with the updated Federal-style house. A Regency stool, covered in a faux-leopard fabric, is placed in front of a mid-1830s secretaire. The armchairs are upholstered in a Lee Jofa chintz; the Chinese needlepoint rugs are from Stark.



Uncurtained windows let light stream into the dining room and provide an unobstructed view of the garden. Catching the light is an 1820s Regency chandelier over a Sheraton table surrounded with Hepplewhite chairs, all from Kentshire Galleries, NYC. A custom-made cabinet functions as a buffet and a pass-through to the kitchen. The Egyptian hand-knotted wool rug is from Stark.



It began very simply, as a home for a bachelor who saw the potential in one of Greenwich Village's lovely but in-need-of-work Federal-style houses. Then *she* came along, he fell in love, and they got married. By the time the house was more or less finished, the nursery was being designed and their baby boy was about to be born. The project was a tandem performance by Lee Skolnick, an emphatically modern New York architect, and Mario Buatta, the New York interior decorator known for his lavish, chintz-bedecked rooms.

The unlikely collaboration—one of the clients calls it "a creative opportunity for compromise"—turned out to provide the couple with just what they wanted: a completely renovated house with a decor she calls "formal without being forbidding." The client, who was well aware of the possible pitfalls, adds, "I feel it turned out as a beautiful marriage between form and function, and the combination of the two styles pushed the project forward."

Still, it took time for it all to come together—because, as Skolnick says, the project involved "taking down the entire house." Skolnick had renovated the house next door and says, "I got involved because our clients thought we'd know all the ins and outs." After a presentation to the Landmarks Commission—which, explains Skolnick, "looked at every brick, every color, every detail"—the architect decided to restore the facade and rebuild the rest.

Skolnick, who knew he would be collaborating with Buatta, was determined to work in a style that didn't clash with the period look of the house. "We brought our history book to see how we could make new spaces that would be consistent with its history," he says. During the worst of the construction, the decorator happened to drop by. "One day the house was there, one day it



Though formally furnished, the public rooms are ideal for relaxed family living. In the living room, above right, a recamier from Kentshire Galleries is in front of Christopher Norman silk-taffeta draperies. The study, right, has a sofa in a Brunschwig & Fils cotton, a needlepoint rug from Stark, and a swing-arm lamp from Ann-Morris Antiques.



A French chintz from Clarence House, voile curtains trimmed in a glass-bead tassel fringe from Scalamandré, and a wool-pile rug from Stark give the master bedroom a light, airy feel. The antique table is from Philip Colleck Ltd., NYC. The painted Spanish chest is from Kentshire Galleries.

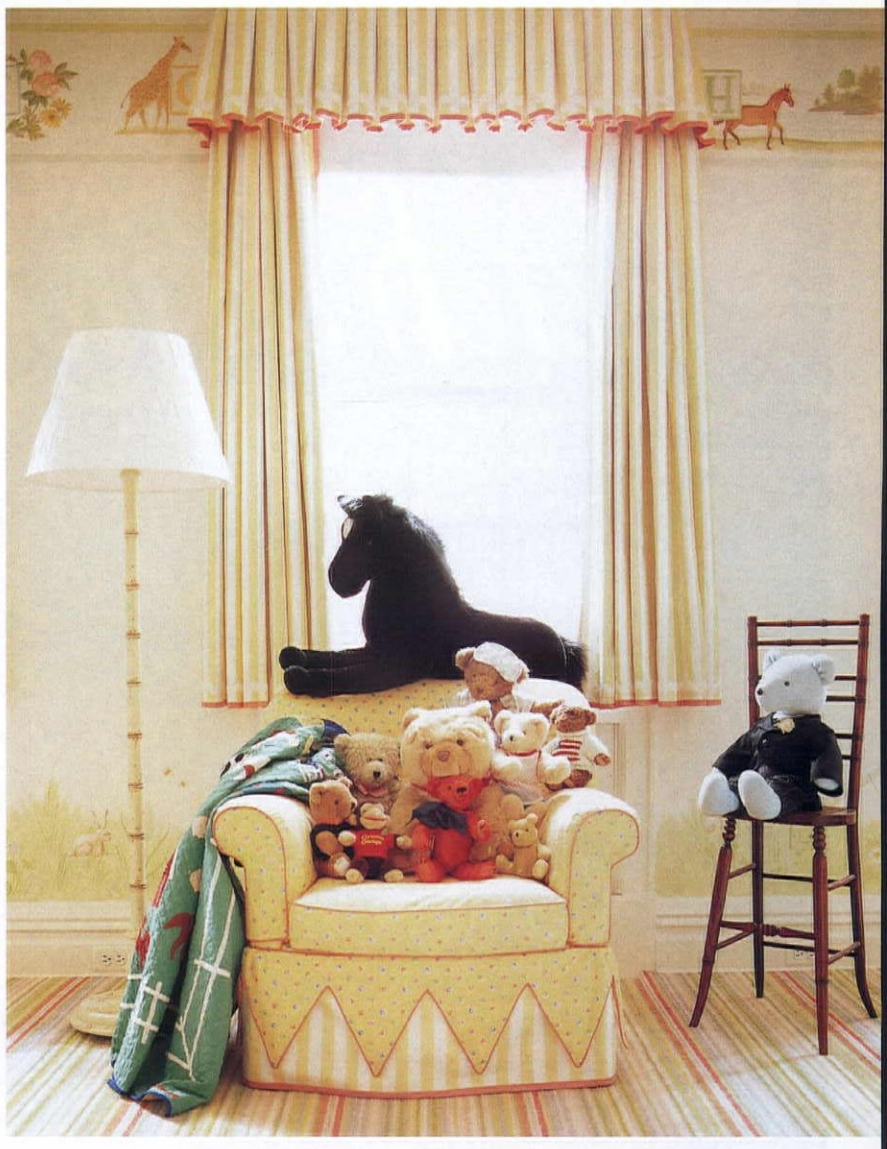
was gone," says Buatta. "They redesigned everything, but they did save the original front stair railing and newel post." The walls near the bottom of the stairs were another matter.

It was Buatta's idea to use faux limestone. Skolnick disagreed. "I didn't want to use limestone at all because it's not a Federal-style material, but if I did use it I wanted it to be real," says Skolnick. But faux it is. "The painted stone looks light and airy," says Buatta, "and I like the naïveté of the painting."

The major architectural work was concentrated at the back of the approximately 19-foot-wide, 3,700-square-foot house, which overlooks a small, mature garden. "We opened up the back," says Skolnick, who worked with his associate Paul Alter, "adding a curved bay that looks almost like a garden pavilion and spans the width of the house." The main floor—large living room, study, kitchen, and dining room—is now bathed in light. On the floor above, the bay is recessed, allowing for a terrace off the large master bedroom.

This bedroom is a perfect synthesis of Buatta's and Skolnick's design sensibilities. The king-sized sleigh bed, comfy, floral-chintz-covered chaise, and painted Spanish cupboard take on an even more frothy air because of the light that streams in through the faceted window. Throughout the house, choosing elaborate draperies or bare windows—a classic decorator/architect conundrum—required the utmost diplomacy. Yellow silk swags across the living room windows, which face the street; the dining room window is left uncovered. "I don't think you made an allowance for curtains there, did you?" Buatta asks Skolnick.

The living room, originally a double parlor, had a special challenge: a fireplace with an additional chimney only a few feet away. Skolnick decided to create a matching fireplace. "Wasn't that my idea?" asks Buatta, who placed an antique secretaire in the alcove between the fireplaces and had the wall painted a deep bottle green. The decorating choices worked well for both intimate family time and entertaining. "The baby can drop things, I can spill my coffee, my husband can have friends over to watch TV and have hero sandwiches," she says. "Mario's brilliance is to make a living space for people."

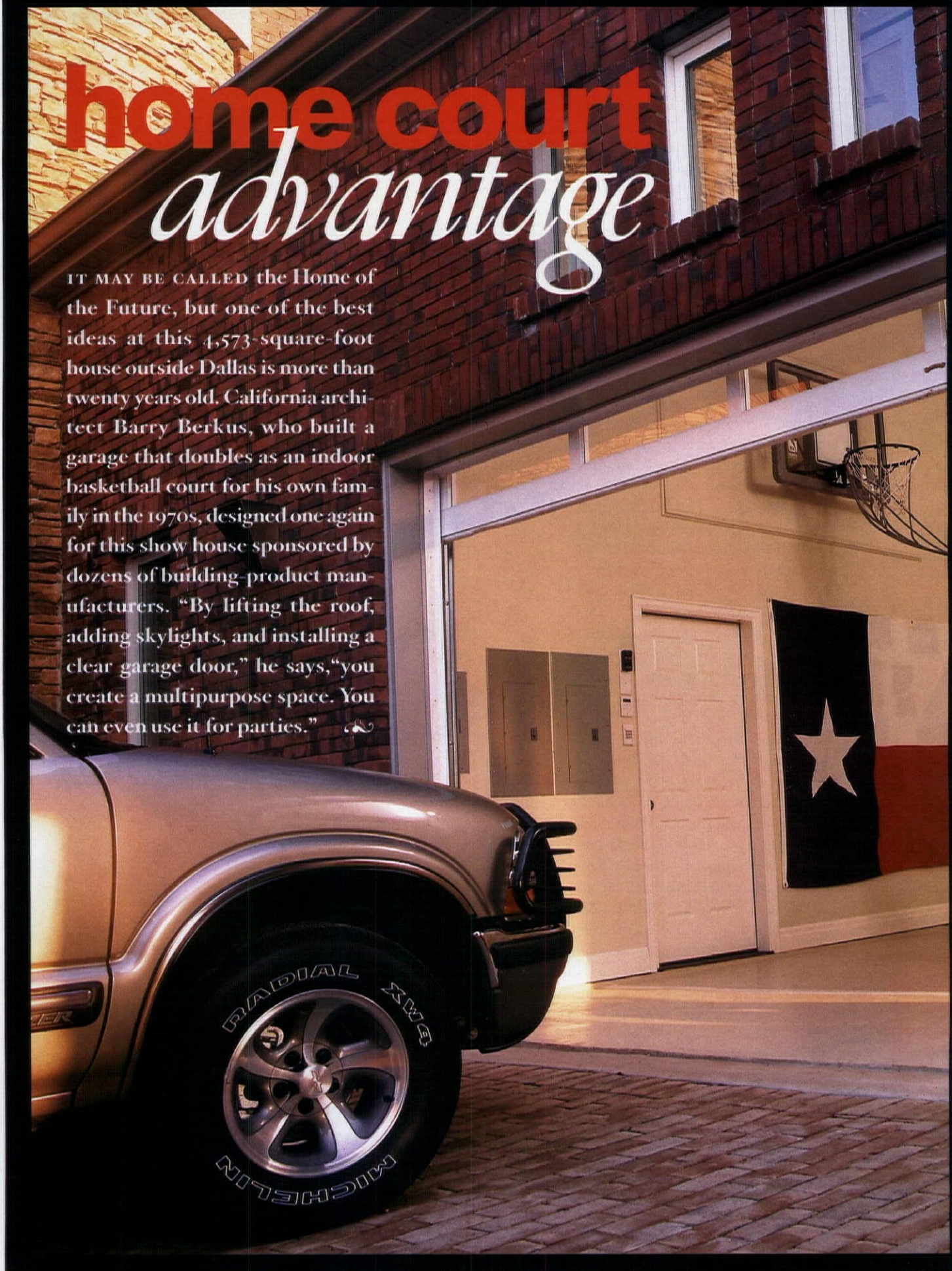


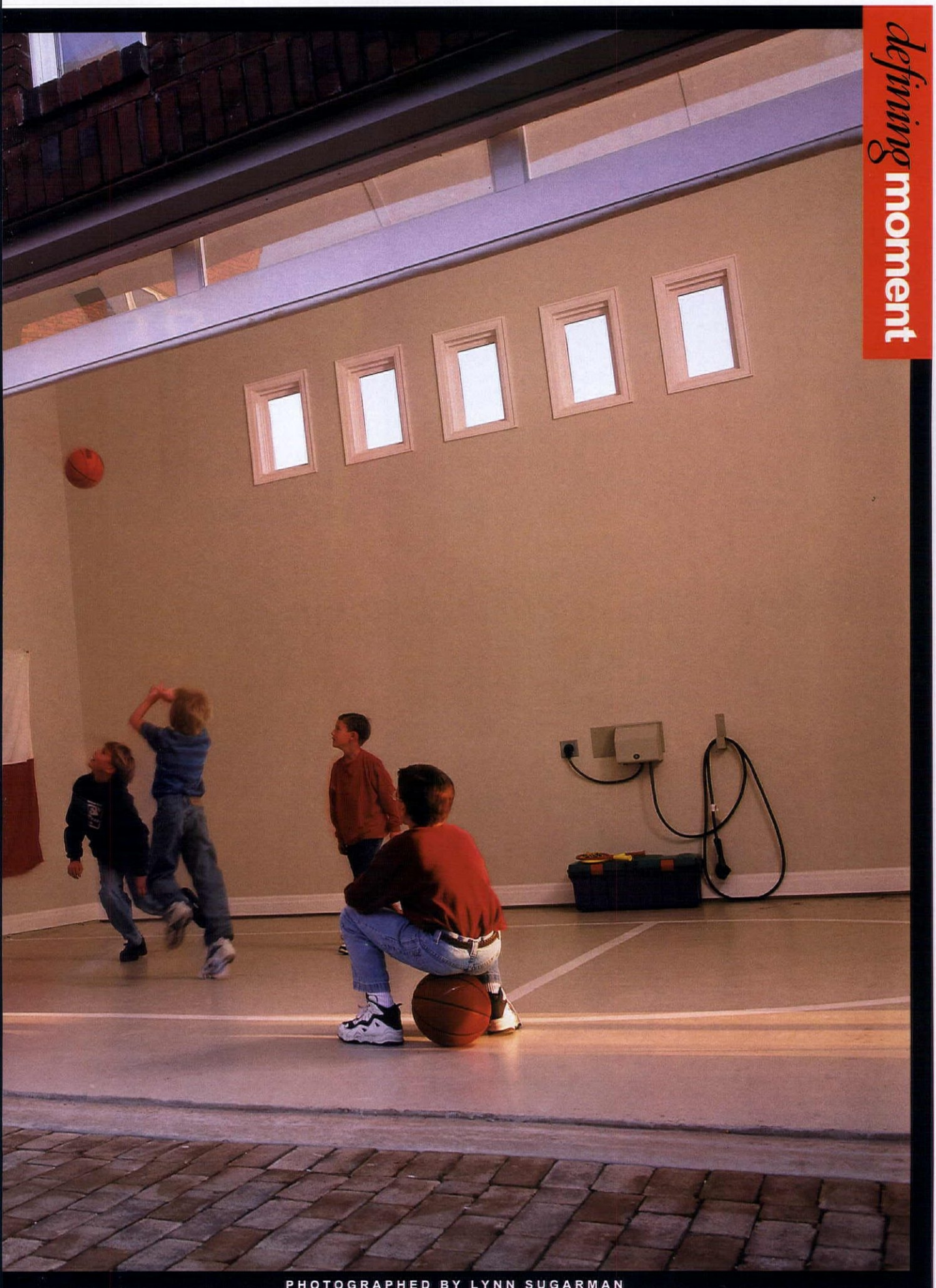


Murals by decorative painter Robert Jackson make the nursery, above right, cheerful. The striped carpet is from Stark; the curtain is a Brunschwig & Fils linen; the lamp is from John Rosselli International. Mario Buatta, left, and Lee Skolnick face off in the garden, right. Sources, see back of book.

home court *advantage*

IT MAY BE CALLED the Home of the Future, but one of the best ideas at this 4,573-square-foot house outside Dallas is more than twenty years old. California architect Barry Berkus, who built a garage that doubles as an indoor basketball court for his own family in the 1970s, designed one again for this show house sponsored by dozens of building-product manufacturers. "By lifting the roof, adding skylights, and installing a clear garage door," he says, "you create a multipurpose space. You can even use it for parties."





PHOTOGRAPHED BY LYNN SUGARMAN

Gravity & Grace

Frédéric Méchiche makes an elegant partnership of contemporary art and 18th-century furnishings for a London town house

WRITTEN BY JEAN BOND RAFFERTY PHOTOGRAPHED BY RENÉ STOELTIE
PRODUCED BY SUZANNE SLESIN STYLED BY BARBARA STOELTIE



The sophisticated simplicity of this London drawing room was inspired by the purity of Adam-style, 18th-century English decor. The sofas are Georgian and the chairs are 18th-century Italian. The only window treatments are natural-pine shutters with straw roller blinds. All told, a perfect setting for the abstract painting by Callum Innes.





MAYFAIR, LONDON. A GEORGIAN TERRACE of immaculate, dark-brick houses. The black-lacquered door of one of them is opened by a liveried butler, and the lady of the house emerges. Dressed in a couture tweed suit, her blonde hair perfectly coiffed, she slips into her chauffeured black Bentley. As French decorator Frédéric Méchiche recounts the scene, he smiles and says, "Luxury, when it is based on discretion and refinement, can be true elegance."

The sophisticated interiors Méchiche created for this distinguished woman and her husband, international art collectors who prefer to remain anonymous, in their London house were constructed according to this tenet. The marvelous meld of historically landmarked 1790 architecture and the clients' collection of ultracontemporary art in an ensemble of delightfully livable rooms is evidence of Méchiche's ingenuity and imagination.

The story of the designer's collaboration with his clients began more than eighteen years ago. Now, after they have decorated several very different houses together, they are also friends and colleagues. "They are not interested in decoration but in a certain notion of harmony and elegance and, above all, in contemporary art," affirms Méchiche, who is himself a passionate art collector. "We're on the same wavelength."

The pale, light-filled drawing room perfectly exemplifies the brilliant blend of past and present, art and architecture. The

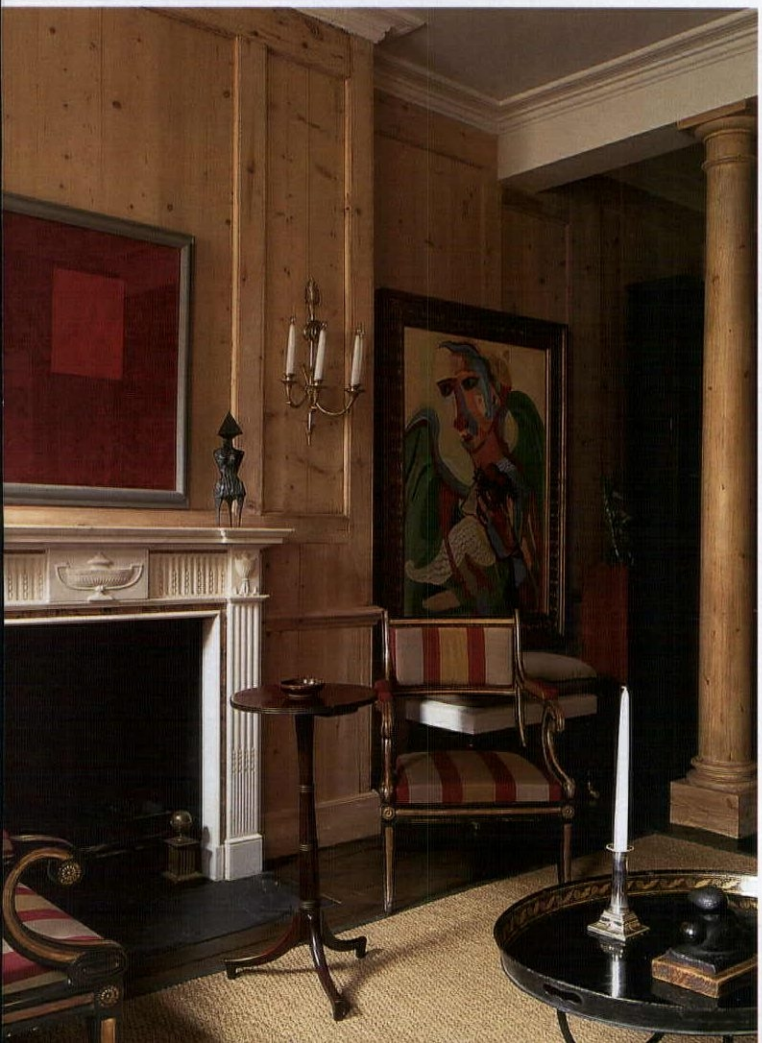
"They are not interested in decoration but in a certain notion of harmony and elegance, and, above all, in contemporary art"

—FRÉDÉRIC MÉCHICHE



Méchiche was able to give a series of paintings by Philip Taaffe and one by Ian Davenport, opposite page, a serene environment by surrounding them with a Regency sofa and an 18th-century English mirror. Late-18th-century English candlesticks, this page, frame an oil on canvas by Zebedee Jones.





abstract paintings by Callum Innes, Philip Taaffe, Ian Davenport, and Zebedee Jones that punctuate the walls were the primary consideration in every decision. "Unlike most decorator-client conversations," recounts Méchiche, "in ours we speak of paintings and exhibitions; we compose our decor from that." Which, he says, is how they came to choose the pale mix of tones that is almost mauve for the drawing room walls. "Most people think it's an eccentric color," he says, "but it works very well with the London light, and it's a magnificent foil for paintings. An art collection evolves. When we speak of color, we ask, 'Could we put a Basquiat here?'"

If the location of the drawing room, on the second floor of the house, is in accordance with English tradition, the windows are amazingly bereft of fabric, the furniture almost minimal. I opine that, to many, a London drawing room without staggering swags of curtain and punctilious pelmets and a squadron of squishy sofas piled with pillows might be considered, well, shockingly foreign.

"I'll prove to you that the interiors are very English," asserts Méchiche, who was assisted on the project by London decorator Joanna Wood. He defends the deceptively simple decor as a return to an eighteenth-century, Adam-inspired purity. "The use

"The use of a lot of fabrics is a caricature of English decoration formulated by the Victorians.... It's as if French style were defined by Napoleon III"

—FRÉDÉRIC MÉCHICHE

of a lot of fabrics is what I call a caricature of English decoration, formulated by the Victorians, reinvented by the American Nancy Lancaster, and picked up by the French and the English themselves as 'English style,'" explains Méchiche, obviously armed with extensive research into the English decorative arts. "It's as if French style were defined by Napoleon III."

He points to an illustration in a book he has on English castles, as well as to an Elizabethan painting in a catalogue for the sale of a stately home, as patrician precursors of his use of pink plank parquet and sea-grass carpeting. "It's not a new invention, but it was very recherché in the eighteenth century," he says of the carpet.

To arrive at these serene spaces, he had almost literally to strip away the centuries. In the ground-floor library, twentieth-century fabric concealed nineteenth-century paneling, which itself hid handsome eighteenth-century pine paneling. On the floor under

Méchiche argues that fussy fabrics and overstuffed furniture do not define English decorating. He favors the marble floors and hand-painted wall of the hall, above left. In the library, left, a sea-grass rug and Regency chairs welcome a painting by James Brown over the mantel, and one by Sandro Chia to the right.



Méchiche created the conservatory, where Barry Flanagan's bronze hares caper beneath an 18th-century Italian chandelier. The rug is 19th-century Indian. The Gustavian sofa is covered in Méchiche's signature black-and-white cotton.


"When you create a room,
you must be careful not to do it too perfectly"
—FRÉDÉRIC MÉCHICHE

the carpet, he found a nineteenth-century parquet; and then, "by a miracle, under that was an eighteenth-century parquet."

The furnishings are a highly selective assemblage of English mixed with pieces of various European provenance that an aristocratic Englishman might have brought back from the Grand Tour in the late eighteenth century. Two Georgian sofas, almost modern in form and covered in simple ecru cotton, complement the suite of eighteenth-century Italian giltwood fauteuils in the drawing room; in the conservatory, Regency chairs and a Gustavian sofa play a counterpoint to the eighteenth-century Italian crystal chandelier; while the dining room's silver candlesticks were made by a notable English silversmith in 1790, the very year the house was built.

If one prerequisite was that the basic architecture not be touched, another, equally pressing, was, according to Méchiche, "to create the spaces adapted to the lifestyle needs of the clients." Méchiche carries off this seemingly irreconcilable brief with superb sleight of hand.

A PROFESSIONAL KITCHEN, where the couple's chef can prepare formal meals for luncheons and dinner parties, was tucked into the basement. The dining room, where guests gather around a large mahogany table under a late-eighteenth-century Swedish crystal chandelier, was conjured up from a small brick-walled courtyard at the back of the house. In a seamless fusion with the rest of the house, the dining room's windows, cornices, and door and window surrounds were meticulously modeled on those of the drawing room; the floor was covered in an eighteenth-century oak parquet; the antique wallpaper, which echoes those in Méchiche's book on English castles, was found at a New York auction. Another master stroke was the glass-domed conservatory, which was created atop the dining room simply by painting the brick courtyard walls white and adding a Georgian cornice along with the dome. Inspired by eighteenth-century English winter-garden rooms, this light-flooded space serves as an agreeable breakfast room or informal dining room as well as a pleasant place to sit and read in the company of sculptor Barry Flanagan's exuberant bunnies. "When you create a room, you must be careful not to do it too perfectly," advises Méchiche. Which is why he included a prominent ironwork radiator from an old house.

"When I compose a decor, the most important considerations are the needs and tastes of those who will live there," he declares. So the master bedroom suite includes separate baths and separate dressing rooms. There is also a small kitchen on the second floor. The design is conceived to make serving dinner for two in front of the fire as effortless as possible. "As luxurious as it is for us to be served at table," Méchiche notes, "for people with a large staff, preparing your own pasta and dining in complete privacy is the ultimate luxury. Here one can live in perfect tranquillity."

Jean Bond Rafferty is an American writer based in Paris.





In a nod to English-style window treatments, Méchiche added the pelmet motif to the headboards in the master bedroom, opposite page, and to its curtains, top right. The rug, cotton wall fabric, and headboards are custom-made. He installed mahogany paneling in the bath, right, to give it a masculine air.



ghost story

Designer

spirits—a vintage '30s cottage and its late

WRITTEN BY DIANA KETCHAM PHOTOGRAPHED BY TIMOTHY STREET-PORTER



Thomas Beeton honors two owner, Dame Judith Anderson

STYLED BY ANNIE KELLY

"IT'S DAME JUDITH," the owners say when you see a ghost in this Santa Barbara cottage, especially if the ghost is confessing to a murder or two. For the last thirty years of her life, actress Dame Judith Anderson made the cottage her refuge from a career spent portraying bloodthirsty villainesses on stage and screen. Here in a quiet corner of a Montecito estate, Lady Macbeth doted on her dachshunds, Medea entertained the neighbor kids, and Mrs. Danvers did her own housework, albeit in her own fashion. When Dame Judith died, in 1992, at age ninety-three, her Australian heirs sold her home to a New York family. "It was a shambles," the present owner says cheerfully. "Dame Judith had lived on her own nearly to the end. The neighbors say she washed the dishes once a week."

The legacy of thirty years of negligent housekeeping did not daunt this family. They hired Thomas Beeton, a Los Angeles interior decorator who specializes in historic renovations. "The place was like a fabulous ruin," he says. "It had a magic that cried out to me to leave it alone." The designer counts himself lucky that his clients heard the same message.

The first order of business was to preserve the magic of the original architecture. Built in the 1930s on an estate laid out by the legendary Santa Barbara landscape architect Lockwood de Forest, Jr., the cottage was designed by Russell Ray in the historicist vernacular then in its heyday.

The theatrical history of the house is reflected in the dramatic living room furnishings. The ottoman/coffee table, designed by Beeton, is in Aragon from the Ralph Lauren Home Collection. The abaca rug and nito basket are from the Waldo Collection. The striped sofa and armchair are in Firenze, in the color Lafitte, from Jagtar & Co. The 19th-century Louis XIV–style armchairs are covered in Organza fabric from Diamond Foam & Fabric. The fireplace tiles were done by Cissie Cooper Design Services, Sherman Oaks, CA. The lamp is from Pat McGann Art & Antiques, Los Angeles.





A 19th-century fruitwood dough-rising table, above, makes an unusual focal point for the main hall. The 18th-century pavers beneath it are from Paris Ceramics. The dining table, opposite page, was designed by Beeton. The antique French chairs are in Orvieto, a cotton-and-linen fabric from Quadrille. The 19th-century Swedish chandelier is from Amy Perlin Antiques, NYC.

A steep-pitched roof, gables, exposed beams, and thick stucco walls evoked an English cottage. But the proportions were unusually refined for a cottage. Although some of the recessed windows were small, they opened to the garden, giving the interior a beautiful light.

The new owners appreciated the architectural virtues of the house as they found it. But they also required two home offices, a romantic master bedroom, guest quarters, a maid's room, a kitchen/family room, and space for their five-year-old and his friends. They hired Robert Glaus, who doubled the cottage's square footage by adding a story over a bedroom and extending the dining room wing. Miraculously, there is little change in the cottage's appearance on a shady neighborhood street.

"When the architecture is this good," Beeton says, "it should be felt. My rule is not to 'frost' good architecture with a lot of fussy touches." The calm and clarity of his interior are the result of what Beeton left out. The tile and oak floors are often bare. He put nothing on most windows, recognizing that what makes this house special is its light. Furniture is grouped in clear-cut arrangements the designer intends to be flexible. "The family can move things around and the room won't fall apart," Beeton says. "My view



is that a room is not a walk-in still life."

Yet the owners were looking for a touch of drama in the public rooms. Beeton underscored the inherent drama of the double-height vestibule and living room. "The scale of everything we put in the rooms is meant to make you comfortable with their height, but without overplaying it." He installed ample sofas and an ottoman "large enough to be a cocktail table, a footrest, or a trampoline for the kids." The lighting is straightforward. "We didn't overlight the room," says Beeton. "Nor did we have cascading curtains that overdramatize the height."

Everyone's favorite room is the dining room, a tribute to its square shape and splendid natural light. Beeton commissioned a James Jennings table in aged walnut, with delicately tapering legs inspired by a Directoire-style Italian piece. It is teamed with nineteenth-century French chairs and chests found in Provence.

The master bath exploits the glamour of luxurious stone in a simplified setting. A freestanding tub makes a sculptural focal point. The new master bedroom embodies Beeton's dictum that romance be practical. The canopy bed, by Cartouche, is exceedingly simple, a handmade copy of a seventeenth-century Italian bed. All of the sensuous bedcovers are all washable, including

Cissie Cooper, of Cissie Cooper Designs, emphasized the windows in the master bath, above, to create plenty of contrast between dark and light. The Kohler tub and the Saarinen Tulip chair provide another source of contrast. In the powder room, right, a pair of Italian architectural elements form a console; an antique bowl was converted into a sink.



a silk coverlet and pillows by Ann Gish.

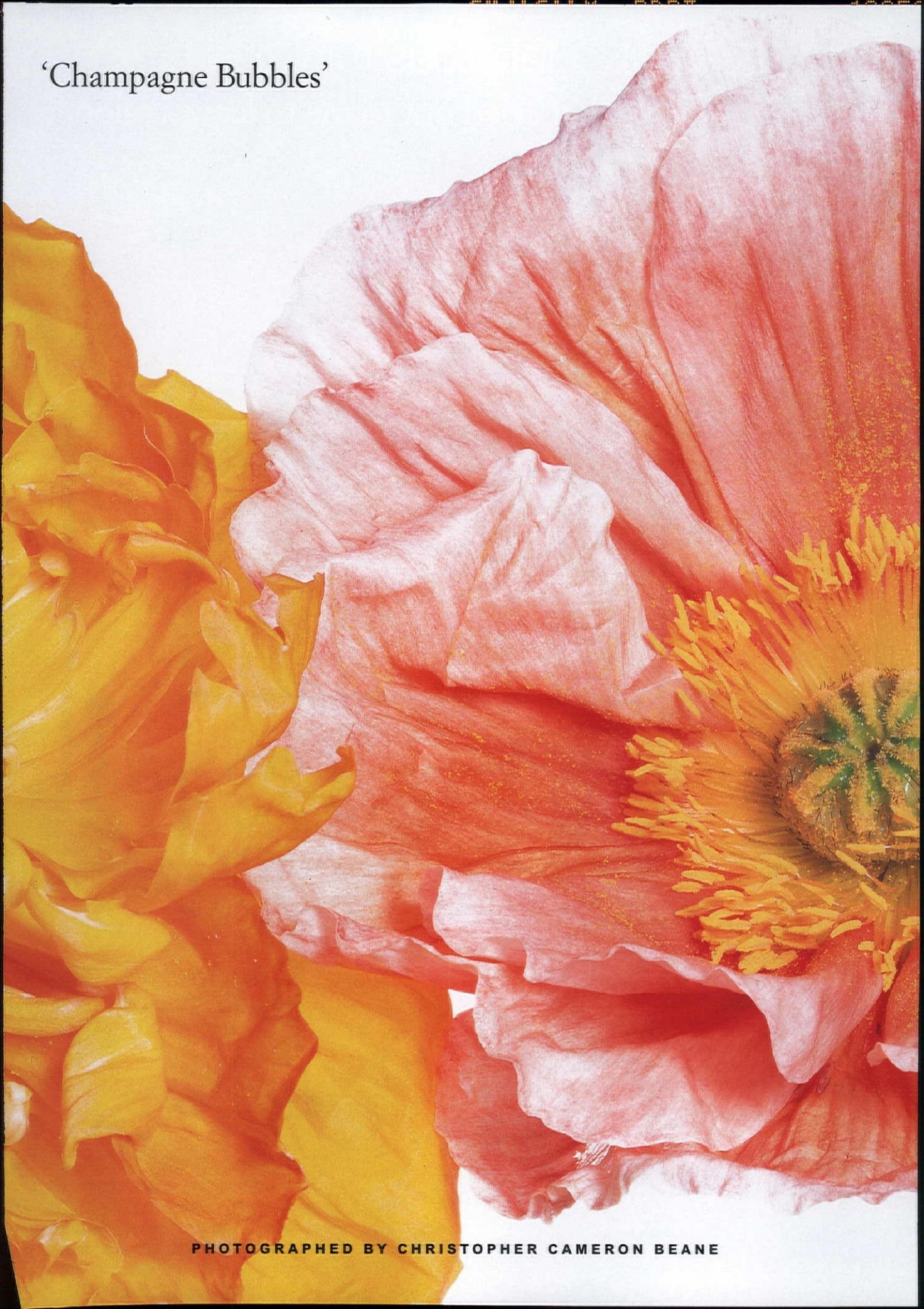
Although the expanded interior retains cottage proportions, its atmosphere is surprisingly bright and open. In the new rooms, one still feels the presence of the old-fashioned garden and the neighborhood's former grand estates. The owners believe Dame Judith approves of the renovation. "Guests do say there's a spirit in the house," the wife admits. "It doesn't scare them. They say she's a happy spirit."

Diana Ketcham is a San Francisco–based architecture critic and author of Le Désert de Retz.



The bedroom has as much flair as a movie set. The Cartouche custom-made bed, a reproduction of a 17th-century Italian piece, is covered in Bronzine Quilted Taffeta from Ann Gish. The canopy is in Isadora, a silk from Gretchen Bellinger Inc. The chaise longue is from a flea market. Sources, see back of book.

‘Champagne Bubbles’



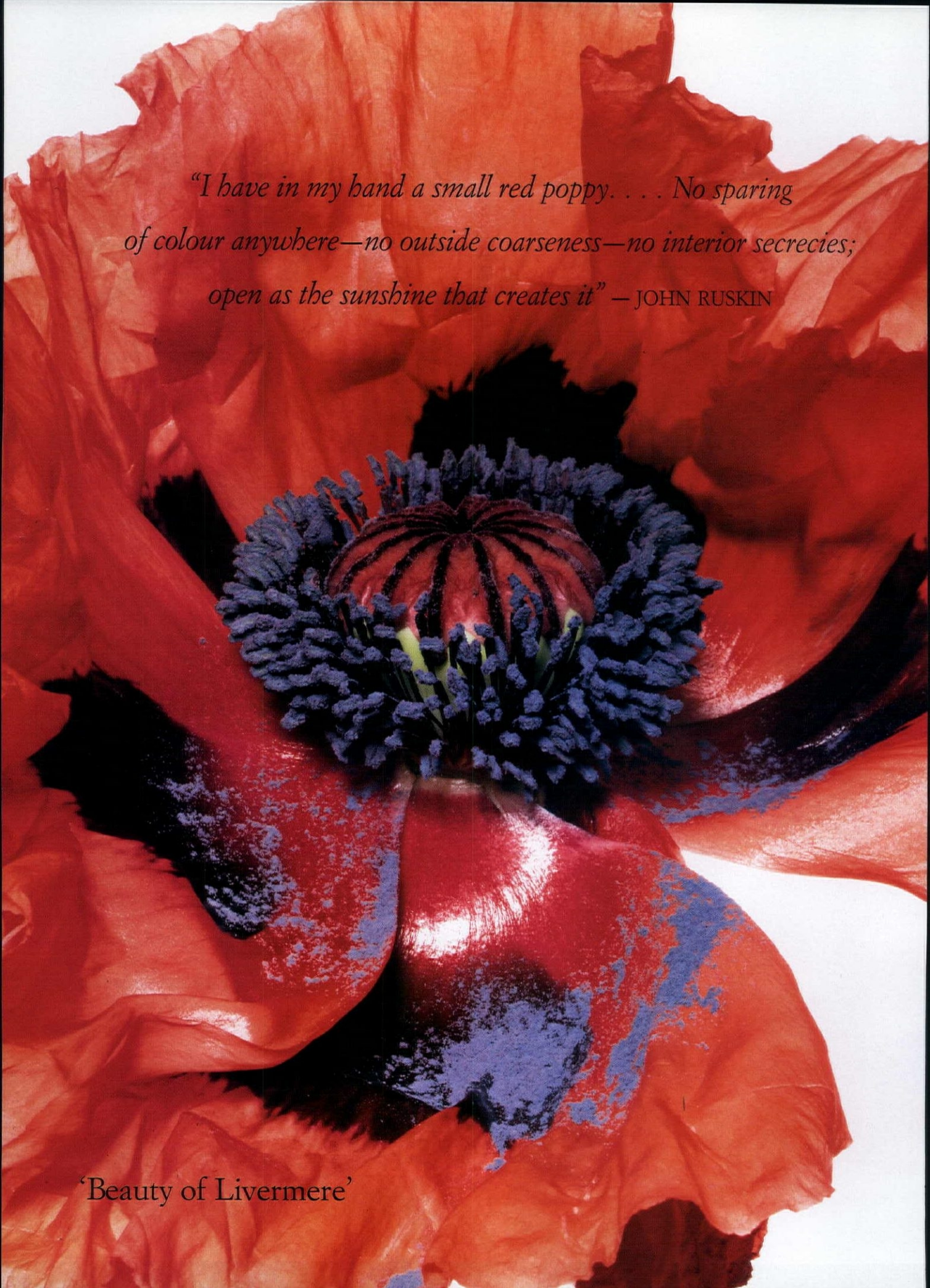
PHOTOGRAPHED BY CHRISTOPHER CAMERON BEANE



everything's coming up

poppies

THEY ARE THE MOST dichotomous of flowers. Almost terrifying in their fragility, their evanescent beauty, they also have the power to put even the strongest of us to sleep. Before they bloom, poppies have a slightly otherworldly appearance, wrapped tightly inside a fuzzy, prickly, green chrysalis. And then, like botanical butterflies, they open, revealing colors as intense as the molten red of an evening sky or as delicate as the translucent pink of a baby's fingernail. Sow poppies in your garden, and turn an ordinary bed into a field of dreams.



"I have in my hand a small red poppy. . . . No sparing of colour anywhere—no outside coarseness—no interior secrecies; open as the sunshine that creates it" – JOHN RUSKIN

'Beauty of Livermere'

‘Champagne Bubbles’

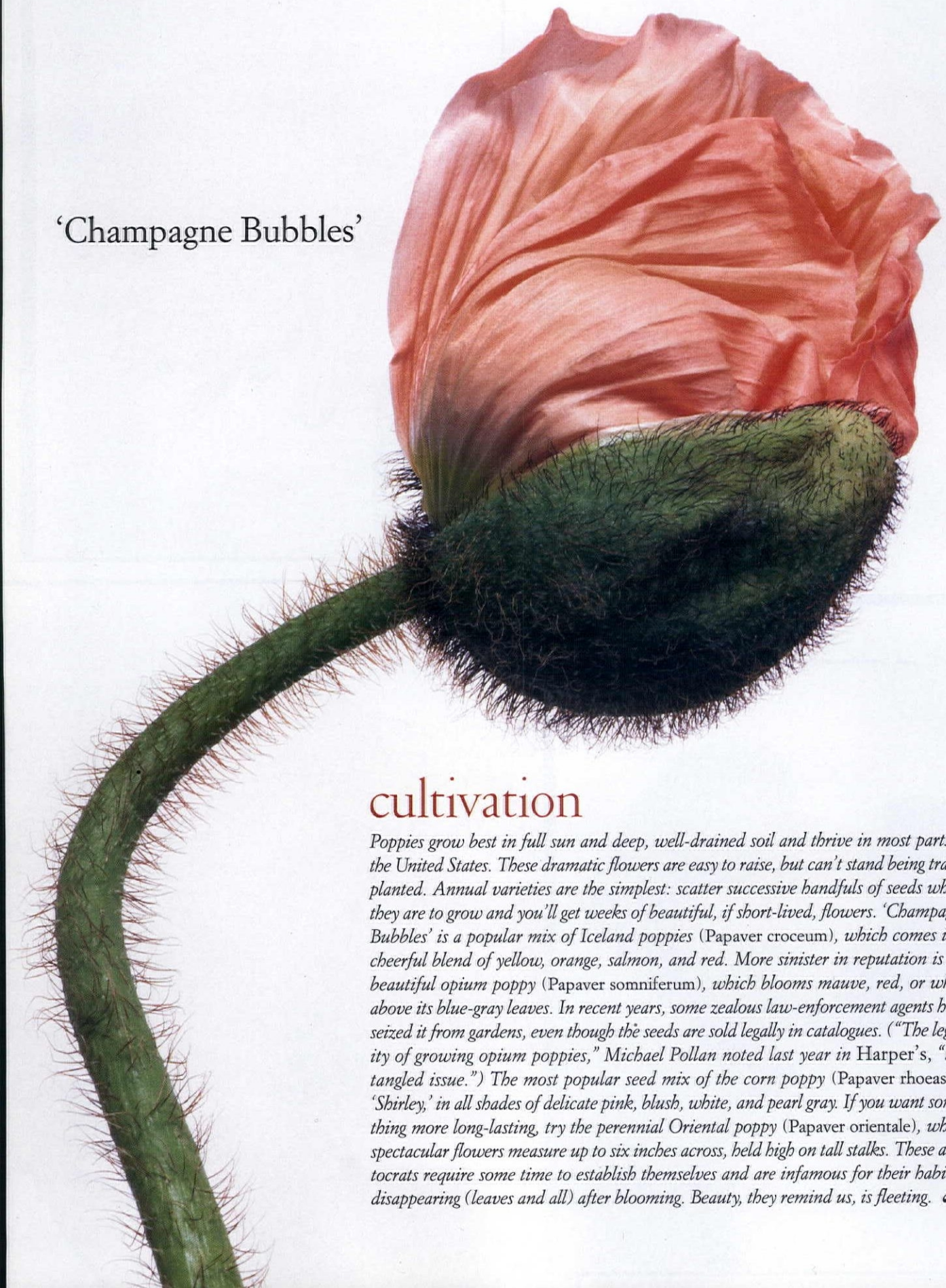








'Champagne Bubbles'



cultivation

Poppies grow best in full sun and deep, well-drained soil and thrive in most parts of the United States. These dramatic flowers are easy to raise, but can't stand being transplanted. Annual varieties are the simplest: scatter successive handfuls of seeds where they are to grow and you'll get weeks of beautiful, if short-lived, flowers. 'Champagne Bubbles' is a popular mix of Iceland poppies (Papaver croceum), *which comes in a cheerful blend of yellow, orange, salmon, and red. More sinister in reputation is the beautiful opium poppy* (Papaver somniferum), *which blooms mauve, red, or white above its blue-gray leaves. In recent years, some zealous law-enforcement agents have seized it from gardens, even though the seeds are sold legally in catalogues. ("The legality of growing opium poppies," Michael Pollan noted last year in* Harper's, *"is a tangled issue.") The most popular seed mix of the corn poppy* (Papaver rhoeas) *is 'Shirley,' in all shades of delicate pink, blush, white, and pearl gray. If you want something more long-lasting, try the perennial Oriental poppy* (Papaver orientale), *whose spectacular flowers measure up to six inches across, held high on tall stalks. These aristocrats require some time to establish themselves and are infamous for their habit of disappearing (leaves and all) after blooming. Beauty, they remind us, is fleeting.*



'Helen Elizabeth'

perfect powder rooms

jeweled *boxes*

"POWDER ROOMS ARE as close as we come to fantasy," says John F. Saladino, an architectural designer who has done dozens. Originally meant as the place to powder one's wig in the 18th century, he says, the small spaces have become jewel-like status symbols. "I compare them to the perfect three-strand necklace of South Sea Island pearls," Saladino says. The diminutive domains can have prices to match. "Powder rooms can receive as much attention as the kitchen," adds the designer, who lists special plumbing fixtures, beautiful surfaces, flattering lighting, great antique accessories, scented candles, special soaps, and even furniture as necessities. "A powder room is not a place to shower or shave," he says. "It's a two- or three-minute fantasy." No wonder it has to be perfect.

BY SUZANNE SLESIN PHOTOGRAPHED BY DARRYL ESTRINE
STYLED BY MICHAEL REYNOLDS



What's a perfect powder room without a row of embroidered linen guest towels on which to dry one's fingertips? The ones shown here are from Gracious Home, ABC Carpet and Home, Area, and Porthault, all in NYC. Sources, see back of book.

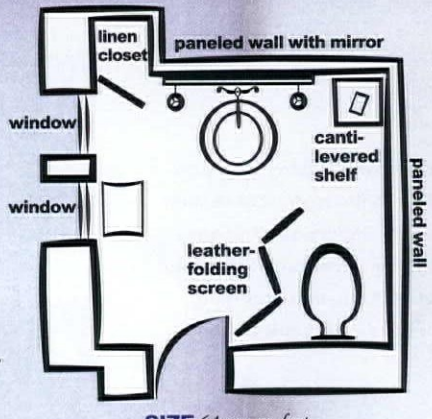
"Fantasy is the single most important aspect—
powder rooms **should be sensual.**
They have more to do with dreams than with need"

To add privacy, the studded-leather folding screen, reflected in the mirror, hides the stainless-steel toilet.

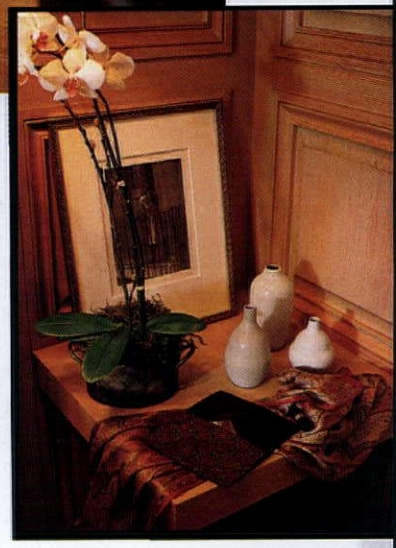
A newly hand-carved marble capital, hollowed out to accommodate the sink and pipes, creates the aura of a Roman bath. The Poul Kjaerholm stool and pewter-finished swan's-head spigot and fittings provide a modern touch. "I prefer nickel and pewter fittings to shiny brass ones," says Saladino.

capital idea

THE CONCEPT *Half romantic, half minimalist*
BASIN *Carved from one piece of marble by a modern Roman artisan*
FIXTURES *By P. E. Guerin*
MIRROR *Tall, unadorned panel offsets the ornate capital*
SEATING *Stool in beige canvas, from ICF. "Women often will withdraw in pairs, turning the powder room into the gossip room," says Saladino.*
SHELF *Convenient for a purse or hand towels, far right: "I prefer to roll or stack towels instead of using towel bars," he says.*
SCONCES *Designed by John Saladino to attach to hanging mirror*
WOODWORK *Douglas fir panels, carved by Paul Franz*
FLOOR *Terra-cotta tile*



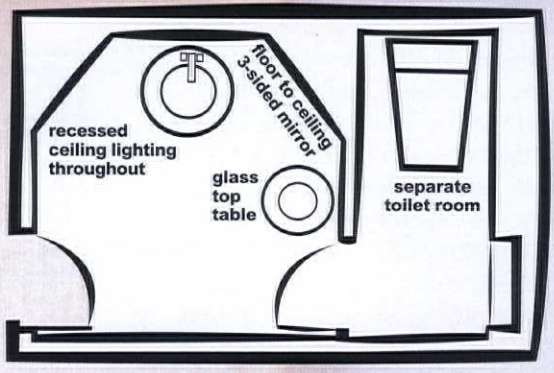
SIZE *64 square feet*





luscious lip color

THE CONCEPT *A lacquered Japanese box—plain on the outside, but a delightful surprise inside*
VANITY *Red porcelain by John Saladino*
FIXTURES *Red spigot, knobs, and basin from a Scandinavian bath company*
ANTEROOM *An ideal that is not always possible in small spaces. The toilet is in an adjoining room (see floor plan). "If you have the space, it's extremely elegant to have an antechamber or a little reception room," says Saladino.*
MIRROR *Three connected panels*
TABLE *Wire and glass, by Warren Platner, available from Knoll*
FLOOR *Six-inch-wide planks of edge-grained oak*



SIZE *56 square feet*

BY JOYCE BAUTISTA; PHOTOGRAPHED BY THIBAULT JEANSON; ALL ILLUSTRATIONS BY ROB BLACKARD; LEFT: STYLED BY CHRISTOPHER MAYA; RIGHT: STYLED BY MICHAEL REYNOLDS

Mirrors, whether highly decorative, like this sunburst-shaped one, or installed as wall panels, visually extend the pencil-box-sized space.

"The feeling of this room is that of entering a **sensual, candlelit** Venetian street"

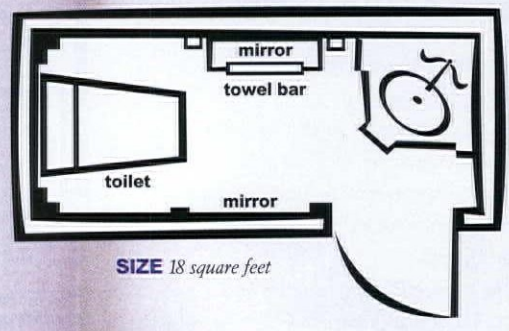
The door was designed to blend with the outside wall, so guests would feel like they'd stumbled upon a secret hideaway. Each paper panel was carefully set into place so the panels appear to be a continuous design.

A tiny 18th-century pedestal cabinet, fitted with a pewter sink, hides the plumbing.

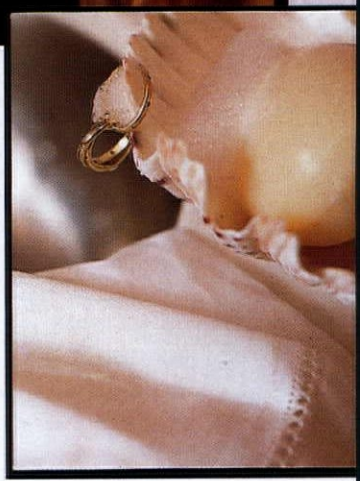
PHOTOGRAPHED BY THIBAULT JEANSON; STYLED BY MICHAEL REYNOLDS

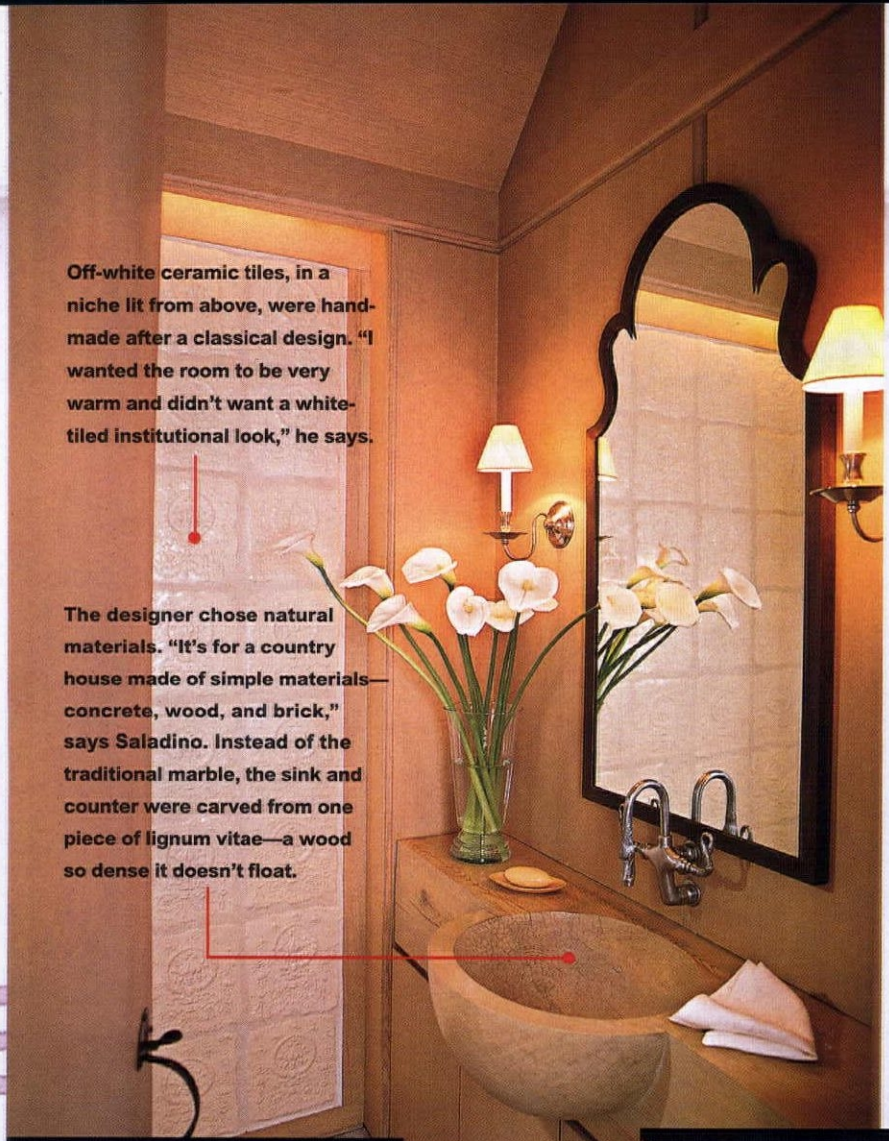
hidden treasure

THE CONCEPT *A walk-in Piranesi print. "A powder room should be a cocoon where a person feels enveloped with exquisite details," says Saladino.*
VANITY *Pewter sink set into a marble countertop*
FIXTURES *Silver pewter finish, by P. E. Guerin*
TOWEL BAR *Howard Kaplan Antiques*
MIRROR *Gilded sunburst by Saladino Furniture*
WALLPAPER *A Piranesi woodblock print enlarged and custom-printed in a sepia tone*
SOAP DISH *A scalloped shell, far right, adds a special note. "Soaps should be presented as though they are rare jewels," he says.*



SIZE *18 square feet*



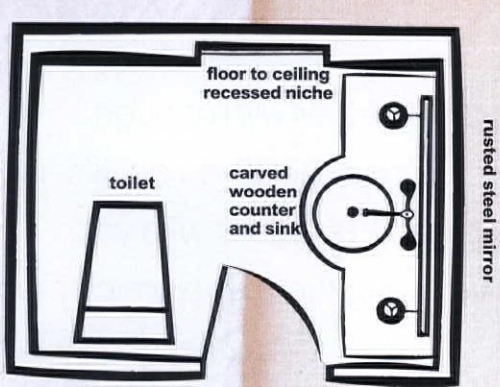


Off-white ceramic tiles, in a niche lit from above, were handmade after a classical design. "I wanted the room to be very warm and didn't want a white-tiled institutional look," he says.

The designer chose natural materials. "It's for a country house made of simple materials—concrete, wood, and brick," says Saladino. Instead of the traditional marble, the sink and counter were carved from one piece of lignum vitae—a wood so dense it doesn't float.

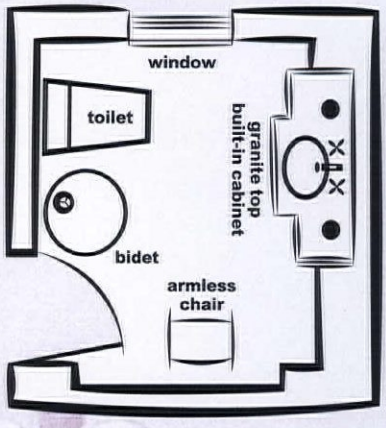
sculpted forms

THE CONCEPT *Above: A rural temple inspired by the design of an elevator in a former Rockefeller family residence. "I thought if they could do it in brass, we could do it in wood," says Saladino.*
BASIN AND COUNTER *Carved from one piece of wood by a Japanese artisan*
FIXTURES *Silver pewter, by P. E. Guerin*
MIRROR *Antique from Saladino Furniture*
TILES *Handmade by a Connecticut artist*
SCONCES *In brass, from Authentic Designs*
CEILING *Has its own pitched roof, separate from that of the rest of the house, which adds airiness.*



SIZE *42 square feet*

THE CONCEPT *Below: Romantic opulence. "Powder rooms fulfill some inner libido, especially for women," he says. "They are for women what the media room is for men."*
MURALS *Painted by David Brawley of Montgomery, Alabama*
BASIN AND FIXTURES *Gold-plated, from Waterworks*
COUNTERTOP *Carved pebble granite*
MIRROR AND SCONCES *From Saladino Furniture, Inc.*

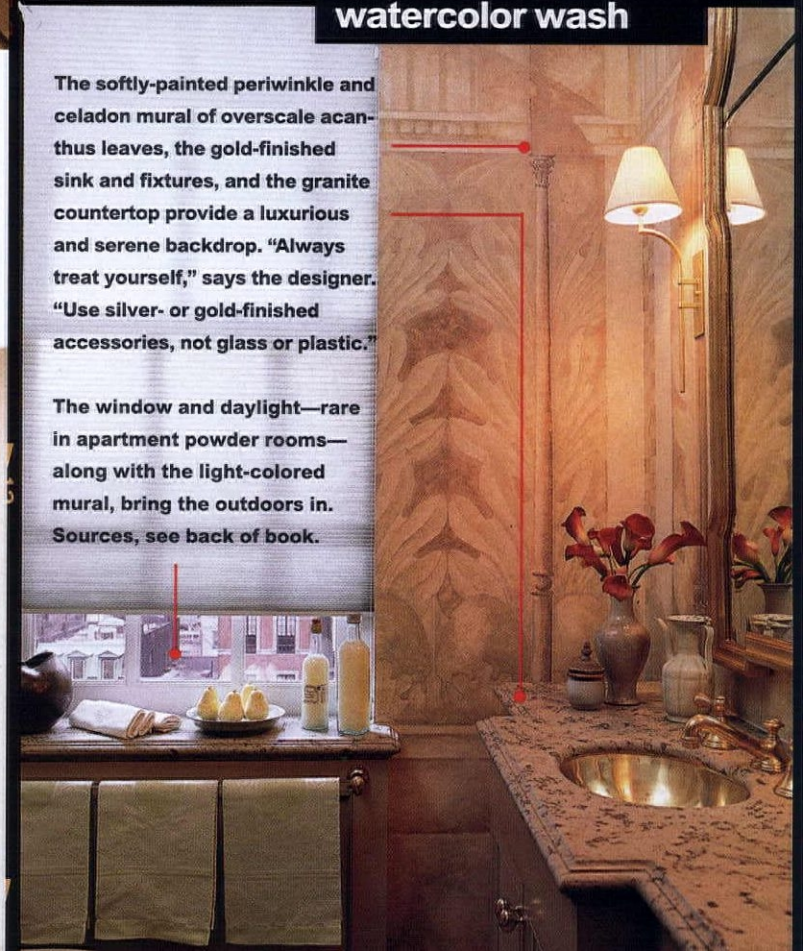


SIZE *30 square feet*

watercolor wash

The softly-painted periwinkle and celadon mural of overscale acanthus leaves, the gold-finished sink and fixtures, and the granite countertop provide a luxurious and serene backdrop. "Always treat yourself," says the designer. "Use silver- or gold-finished accessories, not glass or plastic."

The window and daylight—rare in apartment powder rooms—along with the light-colored mural, bring the outdoors in. Sources, see back of book.



BY JOYCE BAUTISTA; PHOTOGRAPHED BY THIBAULT JEANSON; TOP: STYLED BY MICHAEL REYNOLDS; BOTTOM: PHOTOGRAPHED BY ANTOINE BOOTZ. STYLED BY PAULA FOX

perfect powder rooms small is *beautiful*



A powder room should be whimsical. Install a sink shaped like a shell or put a found object to some use for which it wasn't intended.

The room should be a surprise

—ALISON SPEAR

A magnifying mirror with a built-in light would be an incredibly personal touch

—JEFFREY BILHUBER

A good piece of **art is terrific.** *I knew a fashion designer who had a small Picasso leaning up against the toilet*

—JOHN STEDILA

I like a powder room off the entrance foyer, because you need **an element of privacy.** *If the powder room is off the library and somebody is in there, you don't want to hear the toilet flush*

—JOHN M. DAVIS

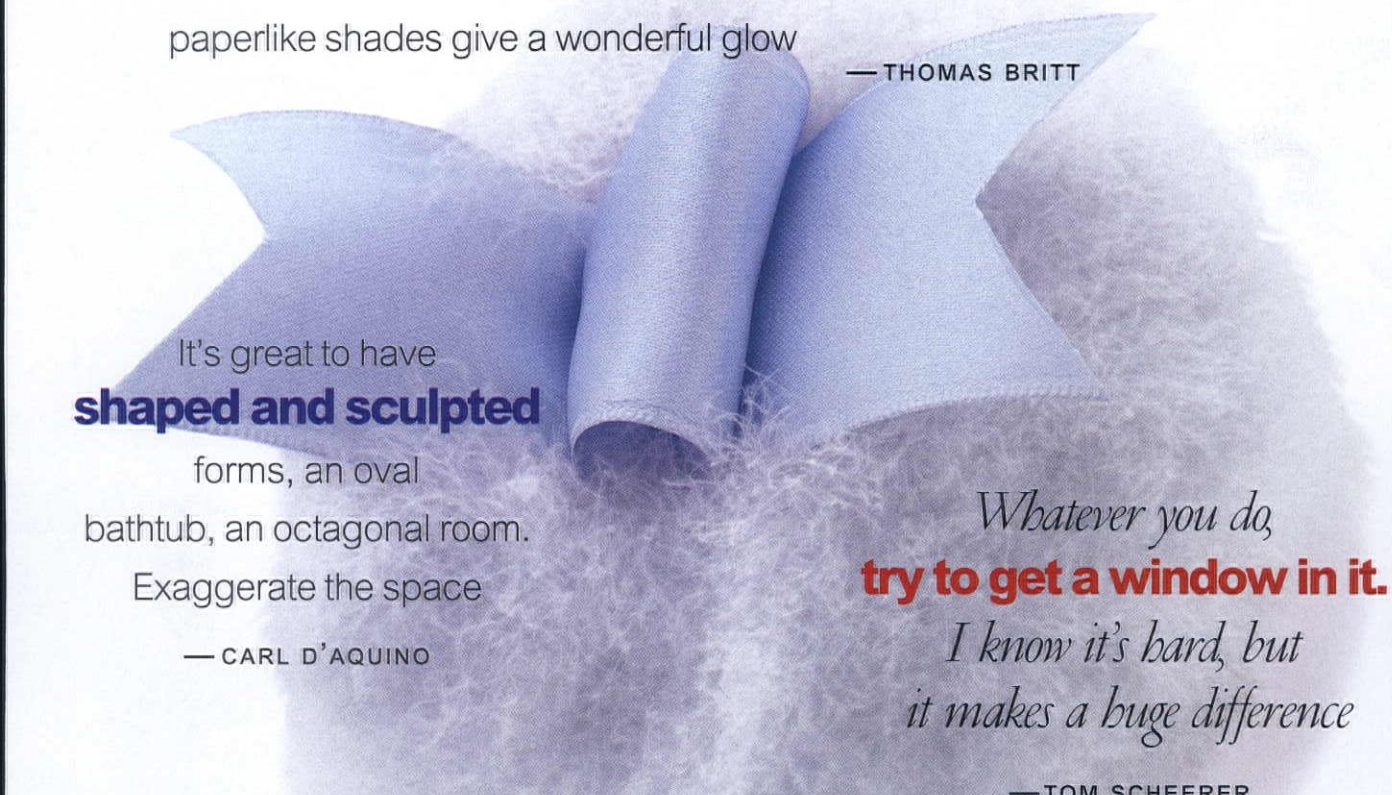
Some people just don't bother with enough towels or fresh soap. But if you do, it's as if you were **taking extra care** with your guests—like giving them a very nice meal

—GEORGINA FAIRHOLME

PHOTOGRAPHED BY SEAN DEEK; SOURCES, SEE BACK OF BOOK

You need **perfect lighting.** Recessed bulbs in the ceiling and swing-arm lamps with translucent, paperlike shades give a wonderful glow

—THOMAS BRITT



It's great to have **shaped and sculpted** forms, an oval bathtub, an octagonal room. Exaggerate the space

—CARL D'AQUINO

Whatever you do, **try to get a window in it.** *I know it's hard, but it makes a huge difference*

—TOM SCHEERER

Powder rooms have to be clever, but not gender-specific. I like **burnished gold leaf** *because it works for both sexes*

—CRAIG RAYWOOD

I always include some kind of container—a wall cabinet with a tassel key or **a beautifully decorated box** for the vanity—that people feel comfortable opening up. Inside I put every kind of product guests could need, so that they don't have to ask for anything

—LETA AUSTIN FOSTER

Gild the ceiling or the floor—amuse your guests!

—MARIETTE HIMES GOMEZ

It's a great place for a collection—**photographs, interesting bottles, shells**

—CHRISTOPHER COLEMAN

testing *the waters*

SIR TERENCE CONRAN, the famed British entrepreneur, is lord of the bath. Some of his 1,000-piece-strong home collection, including bath linens and toiletries, is already available in the U.S. "One enormous difference between the English and the Americans," he says, "is that we like to take baths rather than showers. A nice long soak is just the place to think about things." Could there be a better place to do so than his London bathroom?



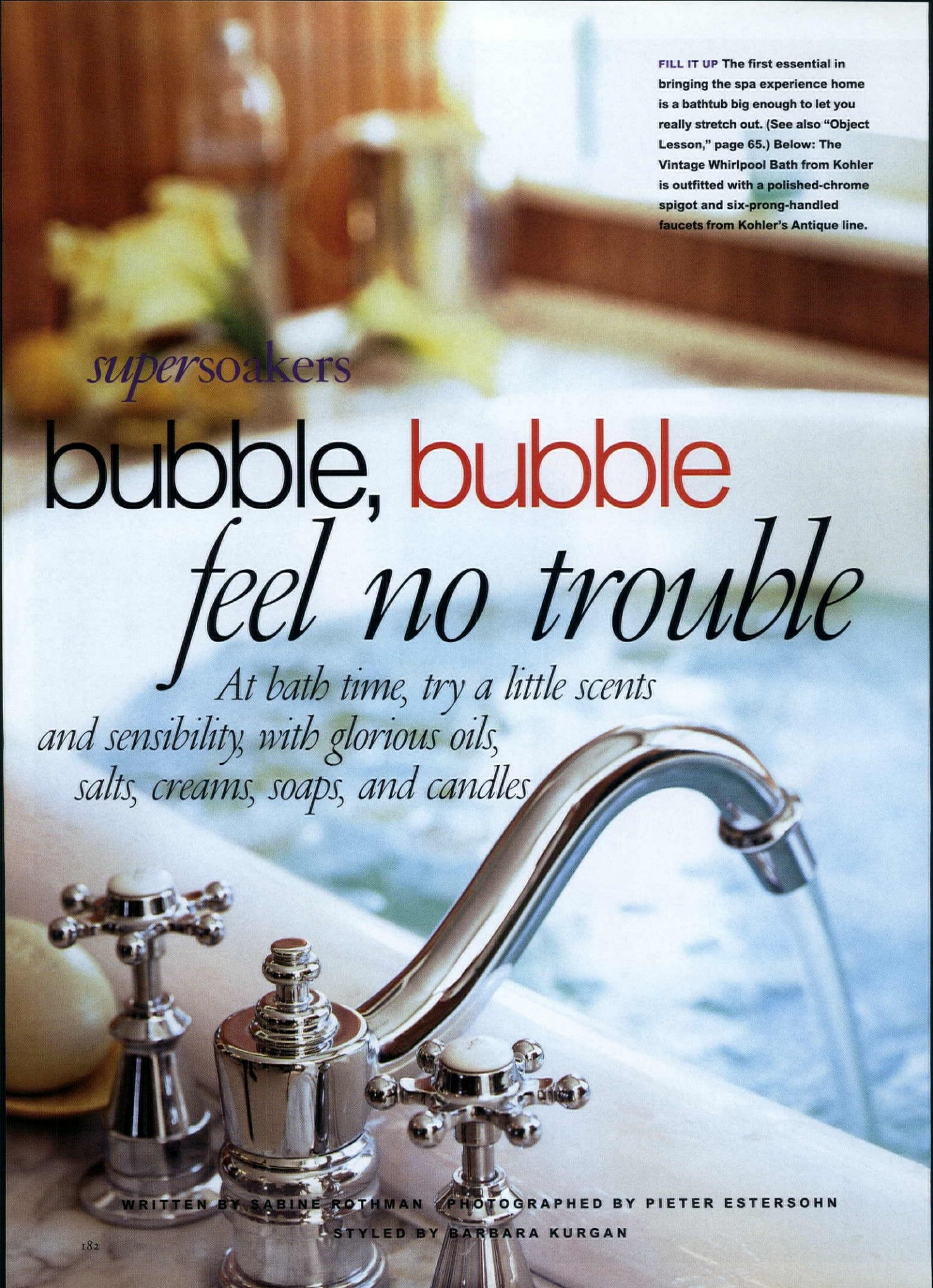
PHOTOGRAPHED BY DEREK SANTINI

defining moment



BY SUZANNE SLESIN STYLED BY STAFFORD CLIFF

SOURCES: SEE BACK OF BOOK.



FILL IT UP The first essential in bringing the spa experience home is a bathtub big enough to let you really stretch out. (See also "Object Lesson," page 65.) Below: The Vintage Whirlpool Bath from Kohler is outfitted with a polished-chrome spigot and six-prong-handled faucets from Kohler's Antique line.

supersoakers

bubble, bubble *feel no trouble*

At bath time, try a little scents and sensibility, with glorious oils, salts, creams, soaps, and candles

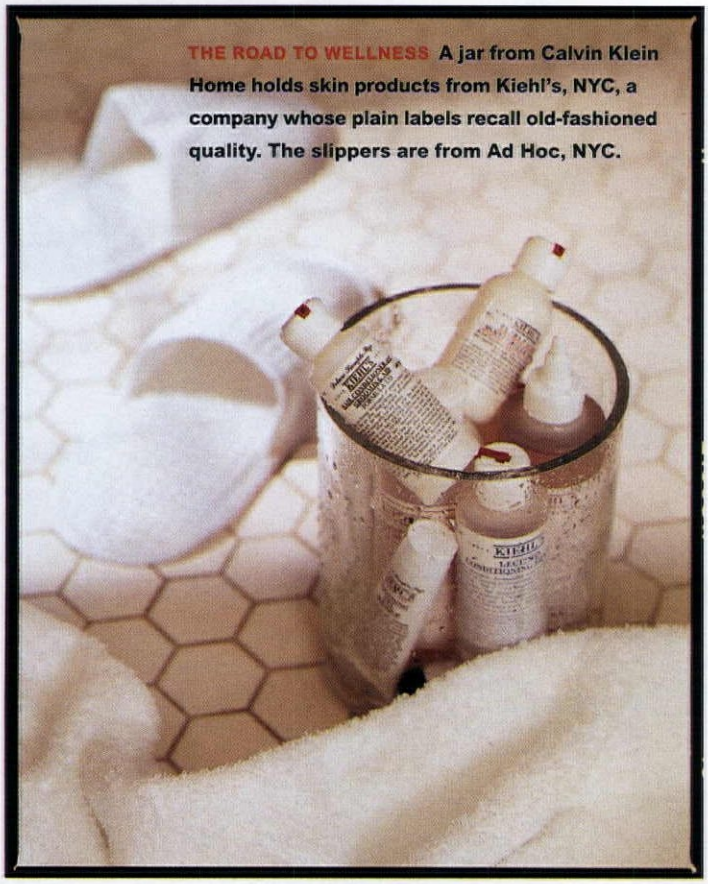
WRITTEN BY SABINE ROTHMAN PHOTOGRAPHED BY PIETER ESTERSOHN

STYLED BY BARBARA KURGAN



SEE SALTS Glass canisters from Ad Hoc, NYC, offer a visually arresting array of contents for a fragrant soak. Among them, AHAVA Dead Sea Bath Salts, Herbal Metaphors Eucalyptus Bath Salts by The Thymes Limited, and lemongrass-scented Spa Therapy Soothing Mineral Bath Salts from Portico Bed & Bath, NYC. An oversized Tub Tea sachet from Felissimo, NYC, is tucked between the canisters.

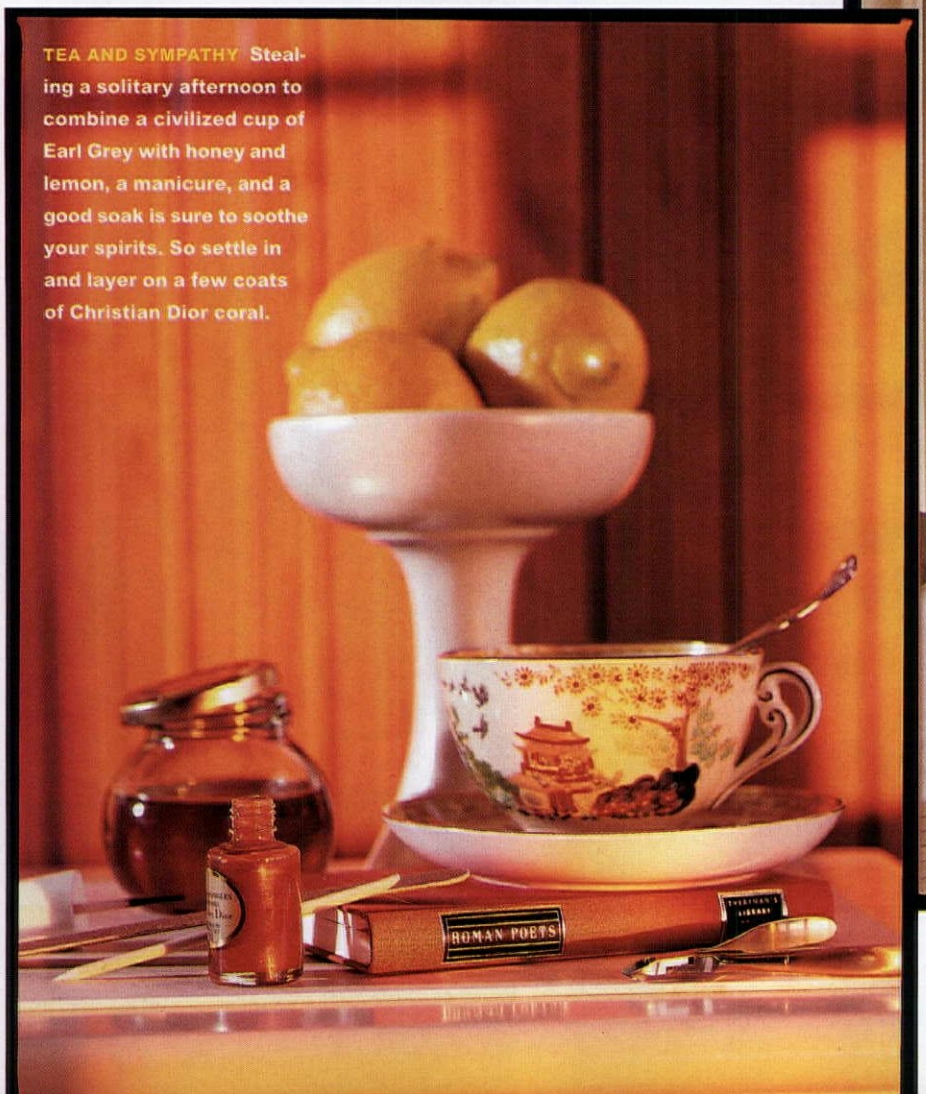
SERVICE STATION Waterworks's Bath Server has a place for everything from Q-Tips to the aromatic herbs that scent the air in a steamy room. The ceramic bowl from Pearl River, NYC, contains branches of rosemary to float in the tub for an invigorating interlude.



THE ROAD TO WELLNESS A jar from Calvin Klein Home holds skin products from Kiehl's, NYC, a company whose plain labels recall old-fashioned quality. The slippers are from Ad Hoc, NYC.

THE FULL TREATMENT Soft lighting is a quick route to relaxation. Bring the candelabra from the dining room to cast a glow as you luxuriate in the bath. Bamboo candles from Felissimo add to the atmosphere, sharing shelf space with Shimmering Bath Lights and scented candles from Perfumes Isabell.

TEA AND SYMPATHY Stealing a solitary afternoon to combine a civilized cup of Earl Grey with honey and lemon, a manicure, and a good soak is sure to soothe your spirits. So settle in and layer on a few coats of Christian Dior coral.



FLOOR PLAN Waterworks's terry-covered stool and Ad Hoc's fluffy white bath mat are good to have between you and a cold tile floor. The hexagonal ceramic tiles were purchased to complement the period bead-board walls and diamond-light windows.



STEAM HEAT The oversized steam shower with a marble bench, custom-built by Rick Marino of the Rose Hill Group, is big enough for the entire family (about 4' x 7'). A good contractor can convert your shower into a steam bath by first making the shower stall as airtight as possible and then installing a generator that converts water into steam. Generators are available through a variety of sources, including Steam Mist, Jacuzzi, Steamaster, and McCoy Sauna & Steam. They can be hidden in a closet or a room adjacent to the shower stall. McCoy also offers glass doors that make a nearly airtight space a simple proposition.

LIGHT TOUCH The Fish Bowl pendant lamp with a design of three intertwined fish etched on its glass shade is styled after Lalique and is available at Lee's Studio, NYC. Controlling the overhead light with a dimmer switch is a no-frills route to the right ambience.

POWER IN NUMBERS Display a few dozen towels, here from Calvin Klein Home, on ample shelves. You won't use them all, but you'll feel the comfort of their presence anyway. The matte finish on a collection of Haeger pottery echoes the towels' luxurious simplicity.



HOTHOUSE FLOWERS Orchids have a reputation for being temperamental, but they, too, mellow out in the bathroom. Most love humidity, and when placed in indirect light in a sunny room, they will thrive with a little pampering.

GOOD GROOMING A shallow glass bowl from Calvin Klein Home is filled with bounty: a wooden comb, Ad Hoc; nail brush and loofah, Boyd's, NYC; foot sander, pumice stone, and terry sponge, Origins.

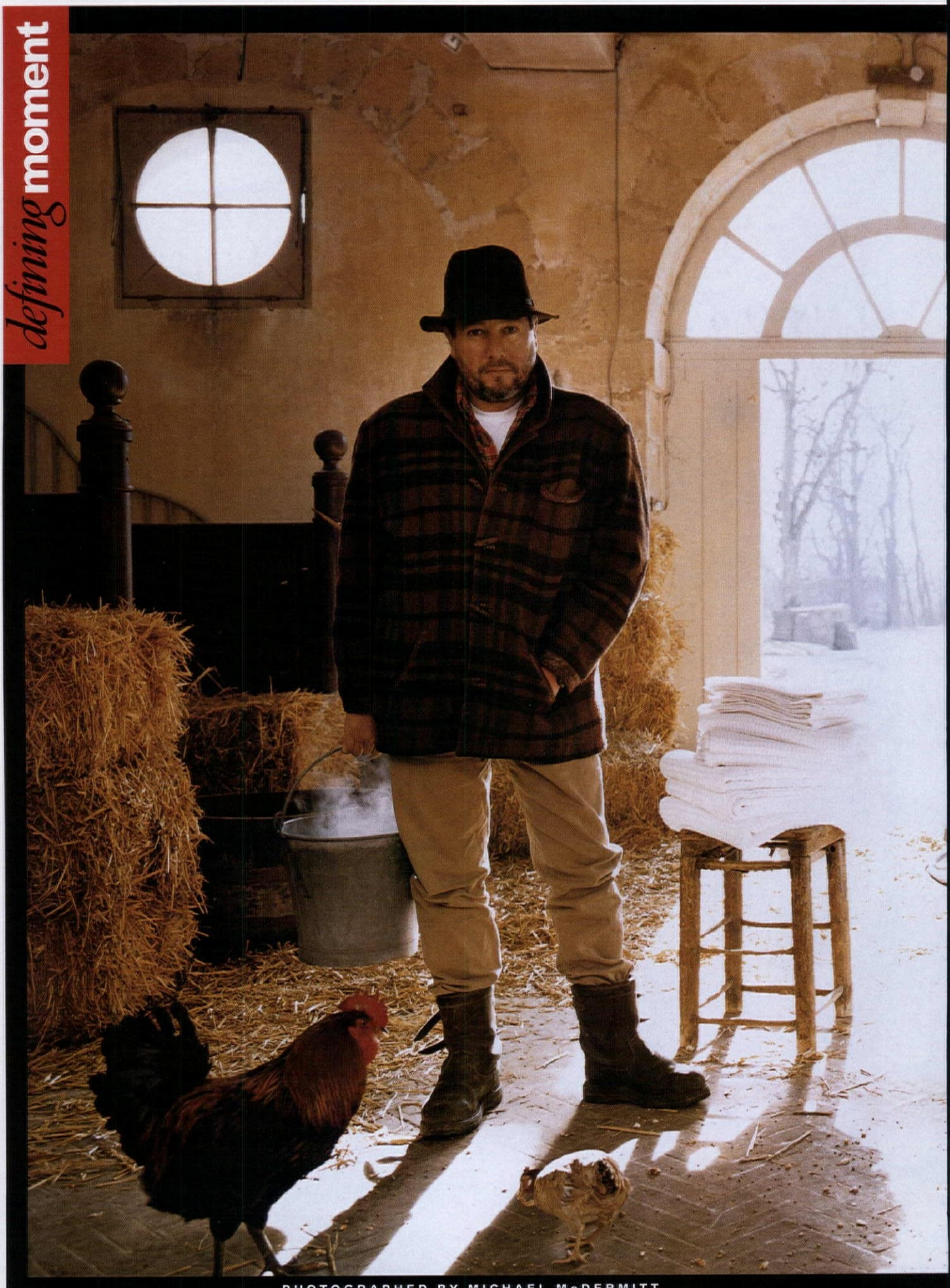
LOVE POTIONS Philosophy's colored bath oils in tiny glass vials were developed to relieve stress. Other soothing concoctions are from Frederic Fekkai, Aveda, and Crabtree & Evelyn. L'Occitane hand cream and Prede Provence lavender-olive soap are available at Ad Hoc.



KISS AND MAKE UP His-and-hers medicine cabinets are Robern's streamlined Series M model, available at Klaff's, South Norwalk, CT. They come with magnifying mirrors and are big enough to accommodate a full range of beauty products.

SWING SHIFT The Swing-Out Magnifying Mirror (SOMM) can be affixed to the inside of the medicine cabinet at any height you desire. Now both partners can primp and no one has to stand on tiptoe or crouch down.

SIDE BY SIDE A matched pair of V100 pedestal sinks, manufactured by Le Bijou and available at Klaff's, flanks Waterworks's Bath Server. The towel ring, from Harrington's Chelsea Series, and sconces, manufactured by 14th Colony, are also available at Klaff's. Sources, see back of book.



PHOTOGRAPHED BY MICHAEL McDERMITT



something to crow about

FOR HIS TRENDSETTING BATHROOM fixtures for Duravit, a German company whose products are available in this country, Philippe Starck, the famous French designer, married what he calls "archaism and high technology." He was inspired by his idiosyncratic version of bathing history. "When people first washed, they used old-fashioned things like the pump and the zinc tub," he says. "Then came the idea of hygiene, the clinical bathroom, and later, the space module." His synthesis – gleaming-white, rounded fixtures – is a return to "the essence of things." So the tub is a large trough; the sink, a basin on a table; the toilet, a bucket. Living down on the farm was never like this.

BY SUZANNE SLESIN STYLED BY FLORENCE SPORTES

SOURCES: SEE BACK OF BOOK

tap*dancers*

what a *turn-*

Forget those drippy faucets and go for the bold



PHOTOGRAPHED BY LISA CHARLES WATSON

PRODUCED BY NEWELL TURNER

on!

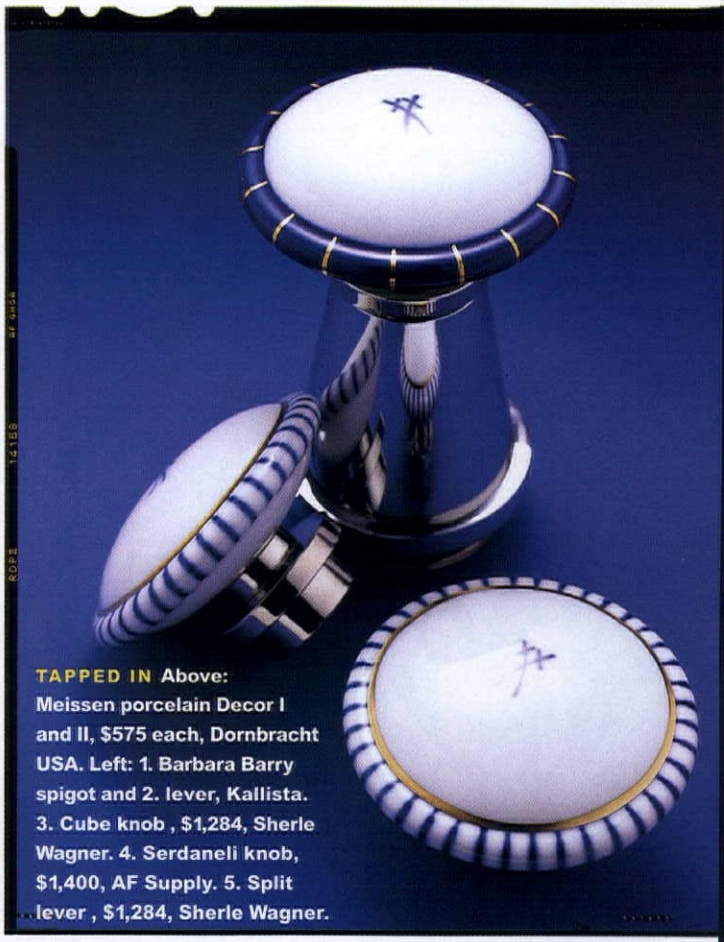


SINK BIG These fixtures are as pretty as jewels; some even contain semiprecious gemstones. 1. Rock-crystal lever set, $2,610, Sherle Wagner. 2. Malachite and chrome Serdaneli knob, $3,800, AF Supply. 3. Malachite and brushed-nickel knurled knob set, $2,803, Sherle Wagner. 4. Bleu Soladite and polished-nickel lever and 5. spigot, $1,368, Phylrich through AF Supply.



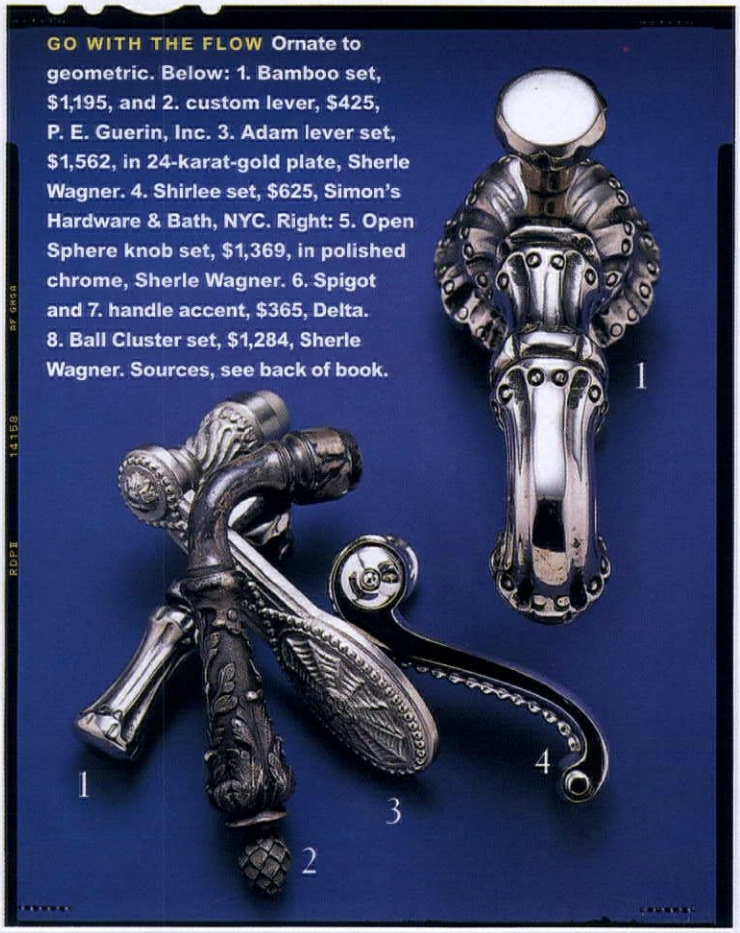
CRYSTAL PALACE These faucets borrow from fine tableware. 1. Dieter Sieger's Belle de Jour spigot is just one part of a larger set, $1,010; and 2. Venini glass handle, $575. Both from Dornbracht USA. 3. The Kallista Baccarat Bambous knob is sterling silver and cobalt crystal.





TAPPED IN Above: Meissen porcelain Decor I and II, $575 each, Dornbracht USA. Left: 1. Barbara Barry spigot and 2. lever, Kallista. 3. Cube knob , $1,284, Sherle Wagner. 4. Serdaneli knob, $1,400, AF Supply. 5. Split lever , $1,284, Sherle Wagner.

GO WITH THE FLOW Ornate to geometric. Below: 1. Bamboo set, $1,195, and 2. custom lever, $425, P. E. Guerin, Inc. 3. Adam lever set, $1,562, in 24-karat-gold plate, Sherle Wagner. 4. Shirlee set, $625, Simon's Hardware & Bath, NYC. Right: 5. Open Sphere knob set, $1,369, in polished chrome, Sherle Wagner. 6. Spigot and 7. handle accent, $365, Delta. 8. Ball Cluster set, $1,284, Sherle Wagner. Sources, see back of book.





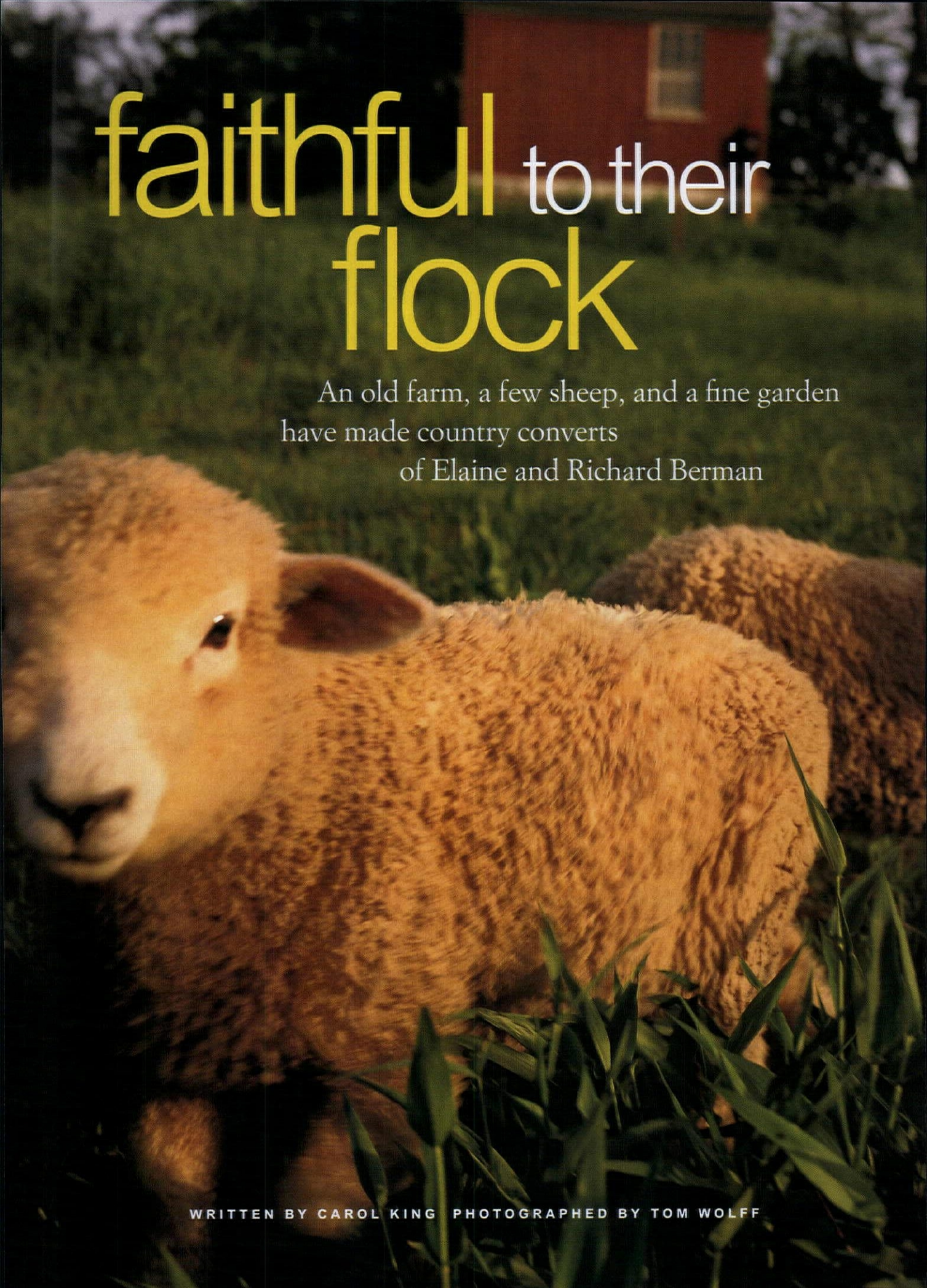


little wonder

TO CELEBRATE HOW big her family's business had become, Heather MacKenzie-Childs commissioned something very small—a miniature mansion. "We offer everything from socks to trailers," she explains. "I wanted people to see all of our products in a living situation, instead of just in the store." Built on a one-quarter-life-size scale, the rooms contain reproductions of the company's hand-finished furnishings. Thus the Lilliputian bathroom is lined with tiles from the firm's workshop, the sink sports a skirt in the store's popular floral stripe, and the lamps are wired. Tiny toothbrushes, working windows, and running water in the tub make the house "feel lived-in," MacKenzie-Childs says. Desi, one of the store pets, seems to agree as he angles for a seat on the company's signature tuffet.

PHOTOGRAPHED BY BRIAN OGELSBEE

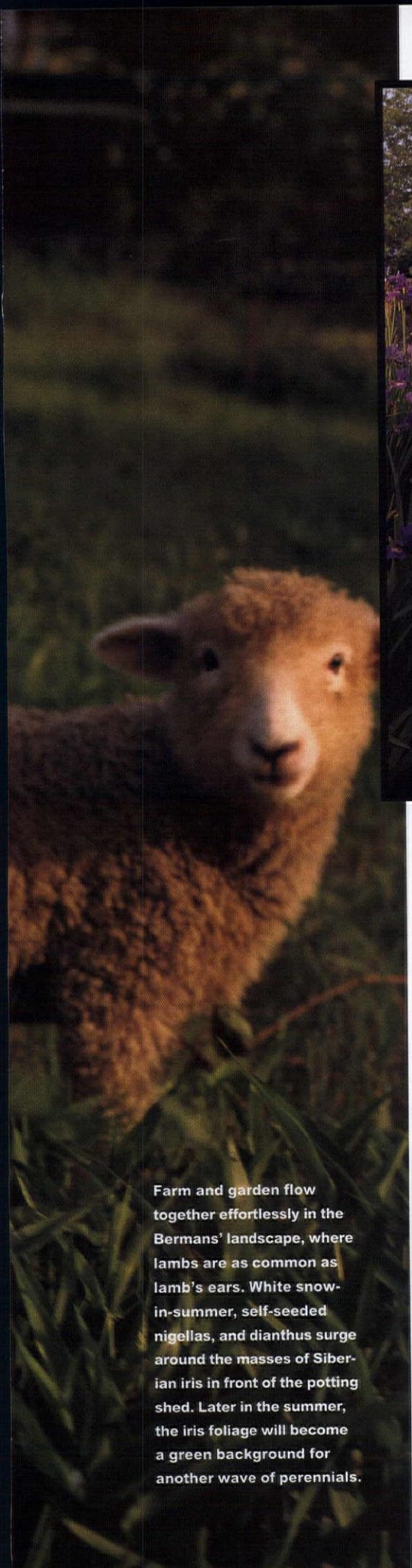
SOURCES, SEE BACK OF BOOK.



faithful to their flock

An old farm, a few sheep, and a fine garden have made country converts of Elaine and Richard Berman

WRITTEN BY CAROL KING PHOTOGRAPHED BY TOM WOLFF



Farm and garden flow together effortlessly in the Bermans' landscape, where lambs are as common as lamb's ears. White snow-in-summer, self-seeded nigellas, and dianthus surge around the masses of Siberian iris in front of the potting shed. Later in the summer, the iris foliage will become a green background for another wave of perennials.



They were looking for a place on the water. They got a house on a rock. When Elaine and Richard Berman bought their hilltop Connecticut farmhouse, it was the ample kitchen that attracted them more than the property's eighty acres of fields and woods. The following spring, when the daffodils bloomed, followed by waves of perennials and wildflowers, they were intrigued, then excited, and ultimately hooked. Now the garden has become their passion. "We had no experience in anything, but now we're trying out everything," Elaine says. They spend many a winter weekend shopping for new and interesting indoor plants at Logee's Greenhouses in Danielson, Connecticut, and Elaine, who until recently worked in publishing in New York, says, "Now I'm outside all summer, weeding!"

Built at the top of a hill overlooking Fishers Island Sound, the old house seems to grow out of rock ledge. A huge natural terrace of granite stretches out behind and to one side of the house, with dips and depressions in the stone serving as natural birdbaths and shallow planting beds. Creeping dianthus and sedums carpet the stone, and hundreds of culinary herbs flourish in random pockets of soil. The herbs coexist happily with the wild oxeye daisies, ferns, and black-eyed Susans that have probably always grown in the rock crevices. Banks of purple chives bloom in spring, and lavender, sage, oregano, and tarragon soften the harsh rock and spill out of old stone walls. Old-fashioned lilacs and billows of white rugosa roses surround the ledge, giving the garden a feeling of timelessness and a strong sense of place.

Beyond the stone terrace is a once overgrown field that has been reclaimed from the opportunistic tree and shrub seedlings that can quickly turn a field into forest. Today a flockette of sheep keeps down the brush and adds to the pastoral atmosphere. The girls, as Elaine calls them, are so



entertaining that the term "lamb chop" has been expunged from the Bermans' vocabulary. "I used to run to the mailbox to get *The New Yorker*," Elaine says. "Now I can't wait for the next issue of *Sheep*. I had no idea that sheep had such interesting personalities." While researching sheep feeding, they found that Madeline, Dandelion, and Juno prefer "the caviar of hay," according to Richard: a special hay from a nearby farm in North Stonington. Sheep breeding is in the offing, and Richard, a recently retired gynecologist, may do the delivery honors.

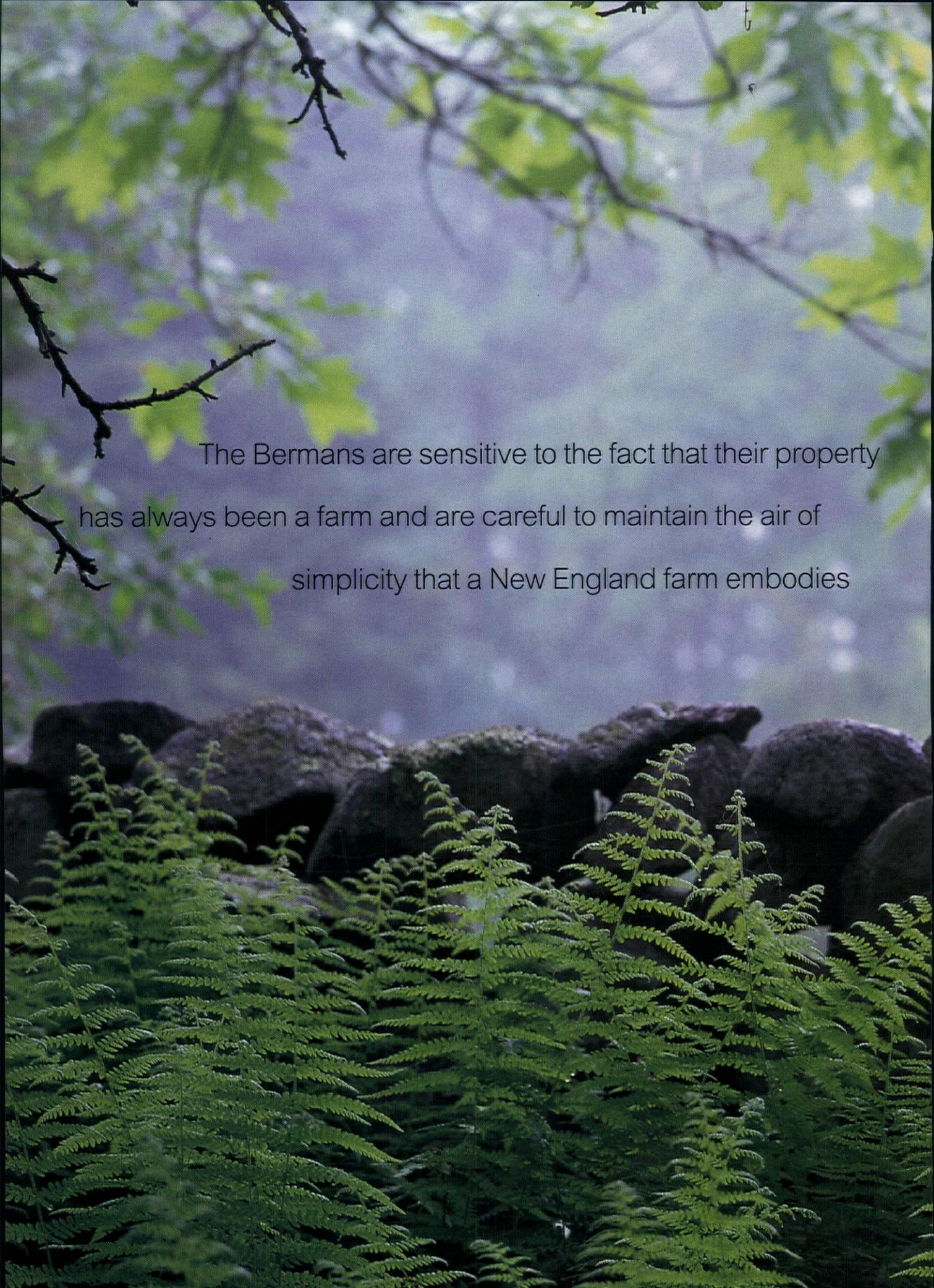
A 120-foot-long perennial border stretches along an old stone wall bordering the pentway, a grassy roadway that runs through the property. Though the soil is studded with boulders, plants in the long border flourish because of the southern exposure, generous soil amendments, and the shelter and warmth of the old wall. In June, the border is filled with pink and white peonies and poppies, and bearded and Siberian iris in mostly blue shades. The remarkable health of the bearded iris is a result of the good but not overly rich soil, full sun, sharp drainage, and the baking the roots get later in the summer.

Richard produces a steady stream of plants from seeds and cuttings in the potting shed that is his special province. Since wiring the building for electricity, he has been able to add lights, a ventilation fan, and, for winter,

Although the soil is studded with boulders, plants in the long border flourish because of the southern exposure, generous soil amendments, and the shelter and warmth of the old wall



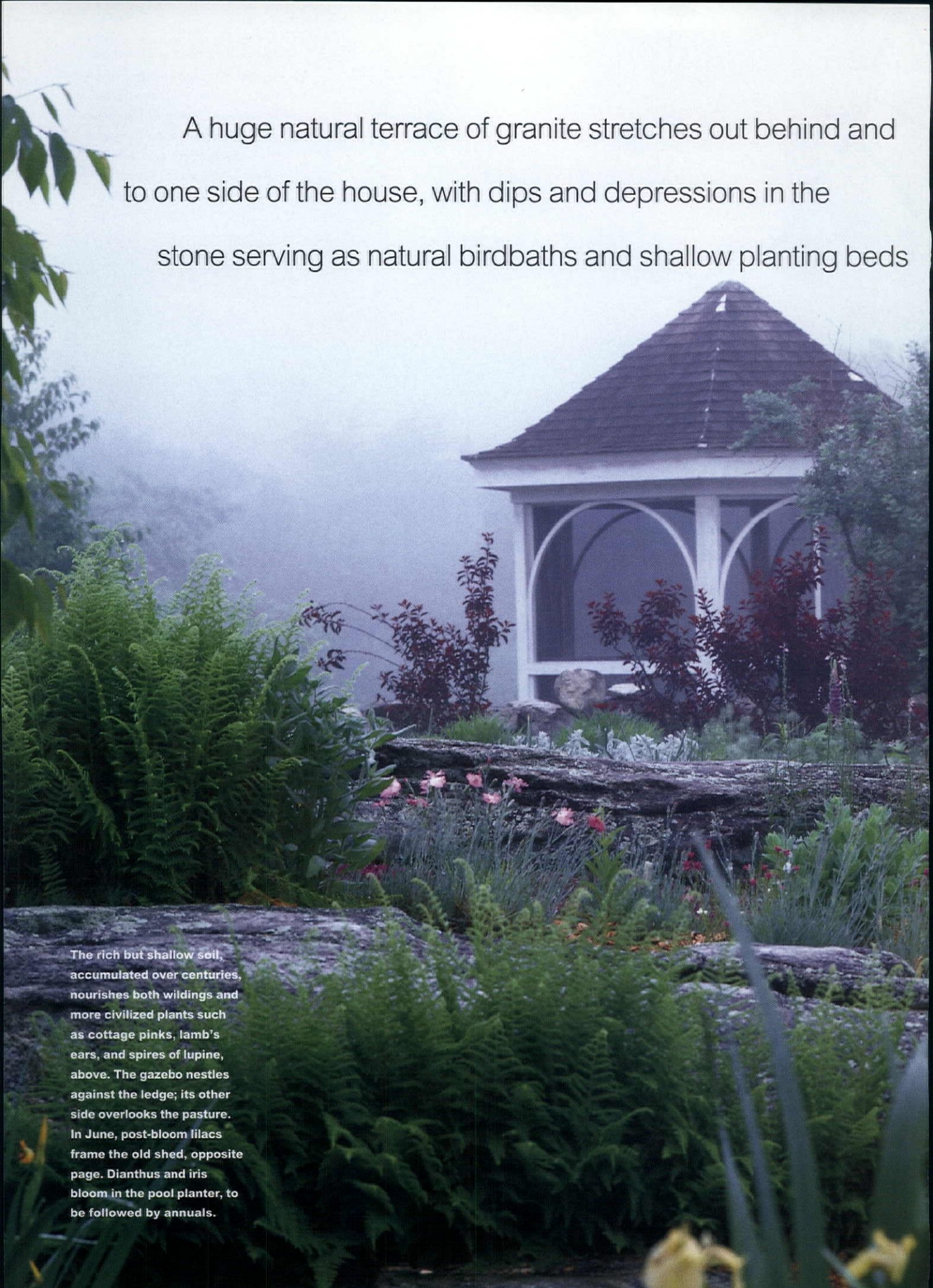
Conor, the killer corgi, this page, routinely patrols the pentway in front of the long border. In June, peonies, Oriental poppies, and iris, both Siberian and bearded, establish the color scheme that lasts all season. The Bermans, opposite page, with members of their flock.


The Bermans are sensitive to the fact that their property
has always been a farm and are careful to maintain the air of
simplicity that a New England farm embodies



Native ferns have colonized the far end of the long border, blending it naturally into the edge of the woods. Dozens of old stone walls run through the Bermans' property. Richard says the spaces in the walls are integral to their strength and longevity.

A huge natural terrace of granite stretches out behind and to one side of the house, with dips and depressions in the stone serving as natural birdbaths and shallow planting beds



The rich but shallow soil, accumulated over centuries, nourishes both wildings and more civilized plants such as cottage pinks, lamb's ears, and spires of lupine, above. The gazebo nestles against the ledge; its other side overlooks the pasture. In June, post-bloom lilacs frame the old shed, opposite page. Dianthus and iris bloom in the pool planter, to be followed by annuals.



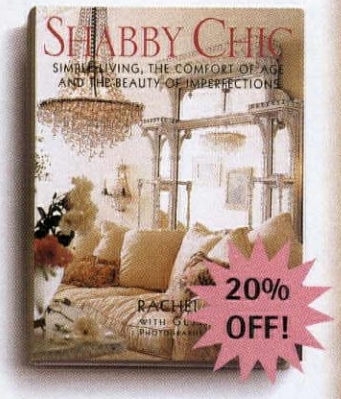
a heater and humidifier to provide the perfect growing environment for the rosemary, lemongrass, bay laurels, and tropical bloomers that winter over in the balmy atmosphere. Once spring arrives, most of them go out into the garden. Abutilons, daisy-flowered *Euryops*, and other plants that thrive in chillier temperatures live in the greenhouse attached to the main house.

The Bermans are sensitive to the fact that their property has always been a farm and are careful to maintain the air of simplicity that a New England farm embodies. This means no foundation plantings around the house, no modern rhododendrons or azaleas, and no dotting about of new beds and borders that might mar the harmony of fields, outbuildings, and old-fashioned plantings. One of the few new gardens is a holding bed—in the shelter of an old barn foundation—for extra divisions of perennials until they can be potted up for garden-club and herb-society plant sales or shared with friends. As for what's next, Elaine says, "I think I'm ready for chickens."

Carol King is a syndicated garden columnist for the New London Day.

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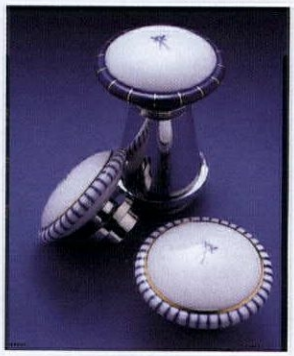
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Top to bottom, left to right, **bowl,** $85, Takashimaya. 800-753-2038. **Latte Kiwi bowl,** $35, Wolfman-Gold & Good Company, NYC. 212-966-7055. **Asiaphile Capiz bowl,** $12, The Gardener, Berkeley, CA. 510-548-4545. **Rice bowl,** $8, Williams-Sonoma. 800-541-2233. **Jonathon Adler rice bowl,** $24, Barneys New York, NYC. 212-826-8900. **Latte Ambre bowl,** $35, Wolfman-Gold & Good Company. **Bowl,** $85, Takashimaya. **Grass cereal bowl,** $15, Felissimo. 800-565-6785. **Cup,** $13, Global Table, NYC. 212-431-5839. **Bowl,** $8, Jamson Whyte, NYC. 212-965-9405. **Rice bowl,** $13, Global Table, NYC. 212-431-5839. **Capiz bowl,** The Gardener.

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Patrick Garelle, NYC. 212-737-6141.

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Sam's Wine & Spirits. 800-777-9137. The Wine House. 800-626-9463. Acker Merrall & Condit Company, NYC. 212-787-1700. Northside Wine & Spirits, Ithaca, NY. 607-273-7500.

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International, NYC. 212-772-2137. Available through architects and designers. **High chair,** Florian Papp Antiques, NYC. 212-288-6770.

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Architect, Barry Berkus, Santa Barbara, CA. 805-963-8901. **Door,** Overhead Door Co., Worcester, MA. 508-791-3912. Home of the Future, Coppell, TX. 972-315-3658. Sponsors: BUILDER, Washington, DC. 202-452-0800. HOME magazine, NYC. 212-767-5519. B3 Architects + Planners, Santa Barbara, CA. Centex Homes, Dallas, TX. 214-981-8000.

GHOST STORY Pages 160-165

Interior Design, Thomas M. Beeton, L.A., CA. 310-657-5600. **Architect,** Cissie Cooper Design Services, Sherman Oaks, CA. 818-990-0525. **Pages 160-161,** Ralph Lauren Home Collection, NYC. 212-642-8700. Waldo Collection, L.A., CA. 310-278-5786. Available through architects and designers. Jagtar & Co., L.A., CA. 310-550-7079. Available through architects and designers. Diamond Foam & Fabric, L.A., CA. 213-931-8148. Pat McGann Art & Antiques, L.A., CA. 310-657-8708. **Fabrication of ottoman,** Monte Allen Interiors, West L.A., CA. 310-207-7676. **Pages 162-163,** Paris Ceramics, NYC. 212-644-2782. Quadrille Inc., NYC. 212-753-2995. Amy Perlin Antiques, NYC. 212-744-4923. **Dining table** executed by James Jennings, L.A., CA. 213-655-7823. Available through architects and designers. **Vases on buffet,** J. F. Chen, L.A., CA. 213-655-6310. **Pages 164-165,** Kohler. 800-4-KOHLER. **Tulip chair,** Modernica, L.A., CA. 213-933-0383. **Cinema fabric on chair,** Larsen, NYC. 212-462-1300. Available through architects and designers. **Soap dish and perfume bottle,** Retro Gallery, L.A., CA. 213-936-5261. **1930s table,** J. F. Chen. **Towels,** Upstairs at Diamond, L.A., CA. 213-933-5551. Ann Gish, Newbury Park, CA. 805-498-9893. Available through architects and designers. Gretchen Bellinger Inc., Cohoes, NY. 518-235-2828. Available through architects and designers.

EVERYTHING'S COMING UP POPPIES Pages 166-171

Iceland poppies 'Champagne Bubbles' Mix, Johnny's Selected Seeds, Albion, ME, 207-437-4301; Select Seeds Antique Flowers, Union, CT. 860-684-9310; Shepherd's Garden Seeds, Torrington, CT. 860-482-3638. **Corn poppies 'Shirley Series,'** Pinetree Garden Seeds, New Gloucester, ME, 207-926-3400, and Thompson & Morgan, 800-274-7333. **Opium poppies 'Shirley Series,'** The Cook's Garden, 800-457-9703, and Park Seed, 800-845-3369. **Oriental poppies 'Beauty of Livermere,'** Bluestone Perennials. 800-852-5243. **Oriental poppies 'Helen Elizabeth,'** Busse Gardens, Cokato, MN, 320-286-2654, and Wayside Gardens, 800-845-1124.

MASTER CLASS Pages 172-177

Gracious Home. 800-452-2285. ABC Carpet & Home, NYC. 212-473-3000. Area, NYC. 212-924-7084. Porthault, NYC. 212-688-1660. **Pages 174-175,** P. E. Guerin, Inc., NYC. 212-243-5270. ICF. 800-223-1620. **Scarf,** $125, Polo Ralph Lauren, NYC. 212-606-2100. **Clutch,** $1,900, Gucci. 800-348-6785. Knoll. 800-445-5045. **Aragon hand towels,** $13, Ralph Lauren Home Collection, NYC. 212-642-8700. **Slate soap dish,** $35, and **soap,** $5- $15, Ad Hoc, NYC. 212-925-2652. **Pages 176-177,** Howard Kaplan Antiques, NYC. 212-674-1000. **Yoko hand towel,** $60, Frette, NYC. 212-988-5221. **Soap,** $5-$15, **in shell, wooden soap dish,** $9.50, and **sandlewood soap,** $8, Ad Hoc. Authentic Designs, West Rupert, VT. 802-394-7713. **Spigot and fixures,** Waterworks. 800-899-6752. **Props,** ABC Carpet & Home, NYC. 212-473-3000. **Page 178-179, Powder puffs,** $31 to $79, Floris, NYC. 212-935-9100.

TESTING THE WATERS Pages 180-181

Terence Conran products, Design Solutions, New Canaan, CT. 203-966-3116.

BUBBLE BUBBLE, FEEL NO TROUBLE Pages 182-187

Candles, beauty, bath products, Bulgari, NYC, 800-BULGARI-2; Philosophy, NYC, 212-750-5707; Shiseido, NYC, 212-805-2300; Chanel, NYC, 212-305-5050; Thierry Mugler, NYC, 212-758-0400; Elizabeth Arden, NYC, 212-261-1200; Avon, 800-367-2866; Tsumura, NYC, 212-223-3940; Clarins, NYC, 212-980-1800; Tiffany & Co., 800-526-0649; Body Shop, 800-541-2535; Karl Lagerfeld, at Bloomingdale's, 800-555-SHOP, Cerruti through Nordstrom's, 888-451-7752. **Pages 182-183,** Kohler. 800-4-KOHLER. Ad Hoc, NYC. 212-925-2652. AHAVA. 800-25-AHAVA. The Thymes Limited. 800-366-4071. Portico Bed & Bath, NYC. 212-961-7722. Felissimo. 800-565-6785. Waterworks. 800-899-757. Pearl River, NYC. 212-431-4770. **Pages 184-185,** Calvin Klein Home. 800-294-7978. Kiehl's. 800-543-4571. Christian Dior, NYC. 212-759-1840. Perfumes Isabell through Saks Fifth Avenue. 800-330-8497. Rick Marino Rose Hill Group, Pelham, NY. 914-738-7511. **Steam Mist** through Best Plumbing, Yorktown Heights, NY. 914-736-2468. Jacuzzi. 800-288-4002. Steamaster, Rutherford, NJ. 201-933-0700. McCoy Sauna & Steam, Novi, MI. 248-476-0111. Lee's Studio, NYC. 212-581-4400. **Pages 186-187,** Boyd's, NYC. 212-838-6558. Origins. 800-ORIGINS. Frederic Fekkai, NYC. 212-753-9500. Aveda. 800-328-0849. Crabtree & Evelyn. 800-573-5680. Robern Inc., Bristol, PA. 215-826-9800. Klaff's. 800-Klaffs1.

SOMETHING TO CROW ABOUT Pages 188-189

Duravit USA Inc. 888-387-2848.

WHAT A TURN-ON! Pages 190-193

Pages 190-191, Sherle Wagner. 888-9WAGNER. AF Supply. 800-366-2284. **Pages 192-193,** Dornbracht USA. 800-774-1181. Kallista. 888-4-KALLISTA. P. E. Guerin, NYC. 212-243-5270. Simon's Hardware & Bath, NYC. 212-532-9220.

LITTLE WONDER Pages 194-195

MacKenzie Childs, Aurora, NY. 315-364-7123.

& ANOTHER THING Page 206

Candlestick, $8,550, Georg Jensen, NYC. 212-759-6457.

PHOTO CREDITS

Domestic Bliss, Page 36, Porches from top right: Culver Pictures (2); Brown Brothers (2). **Page 38,** from top right: Brown Brothers; Culver Pictures; FPG; Chuck Choi. **Page 40,** *House & Garden,* September 1938, courtesy of CNP Archives. **Page 128,** *House & Garden,* October 1977, courtesy of CNP Archives. **Pages 142-143,** Portrait by Laura Resen. Interior details by Todd Eberle. Still life by Norman. Veneer lamp and sofa by Davies + Starr.

CORRECTION

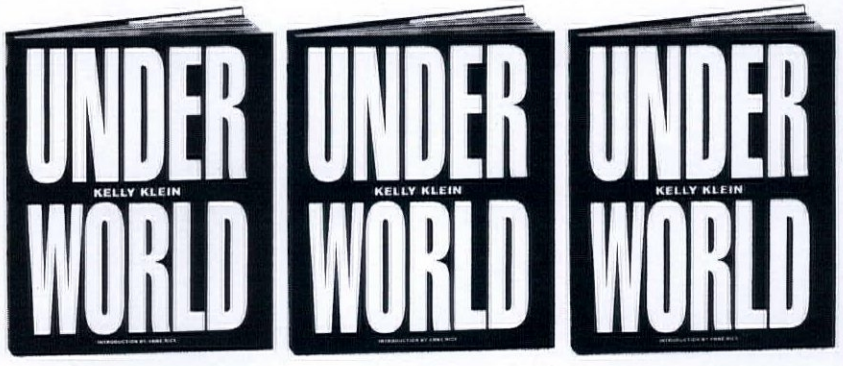
On page 44 of the March 1998 issue in "Heaven Scent," the correct name is International Flavors and Fragrances. On page 103, in "One Look Back And Two Steps Forward," the illustration is by Perry Guillot.

The preceding is a list of some of the products, manufacturers, distributors, retailers, and approximate list prices in this issue of *House & Garden.* While extreme care is taken to provide correct information, *House & Garden* cannot guarantee information received from sources. All information should be verified before ordering any item. Antiques, one-of-a-kind pieces, discontinued items, and personal collections may not be priced, and some prices have been excluded at the request of the homeowners.

—PRODUCED BY LIEZEL MUNEZ

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& another thing...

We asked interior designers and decorators to let us in on their

Pet Peeves

"Pairs of candlesticks. A single one, maybe, or groups of three or more can be nice. But two perfectly placed side by side simply drives me up the wall"

ALBERT HADLEY, NYC

"When I walk into a house and just can't see any reflection of the character of the people who live there"

DAN CARITHERS, ATLANTA

"Bare lightbulbs"

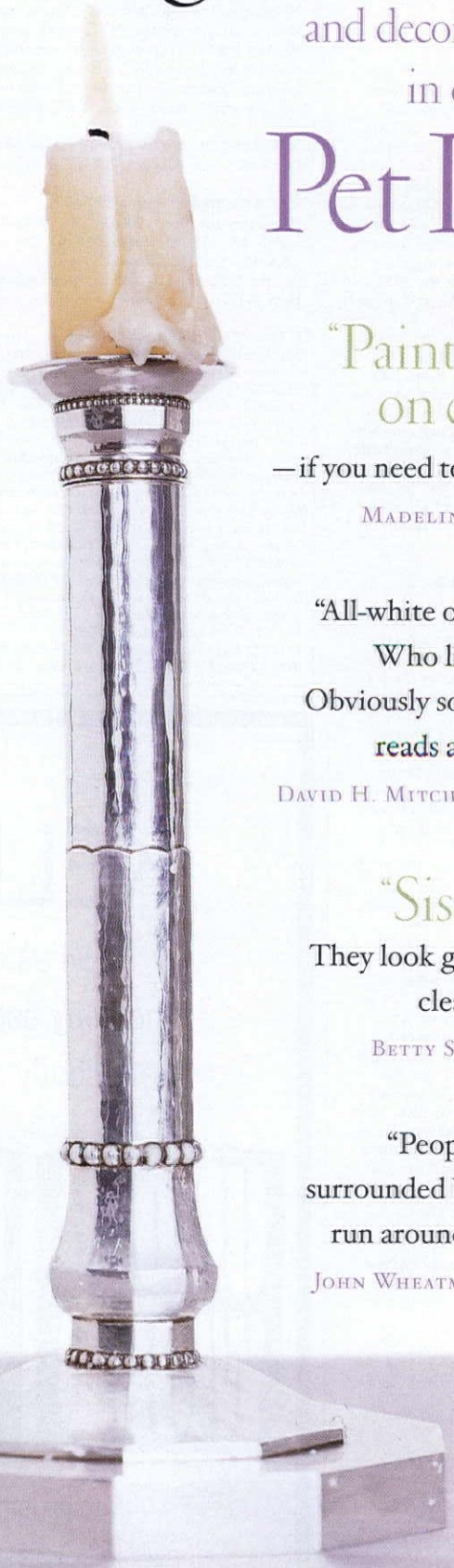
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"Swagged, tasseled, gimped, gallooned environments that give the impression of living in a crinoline"

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"Collections of small objects on every surface"

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"Sisal rugs. They look good, but you can't clean them"

BETTY SHERRILL, NYC

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